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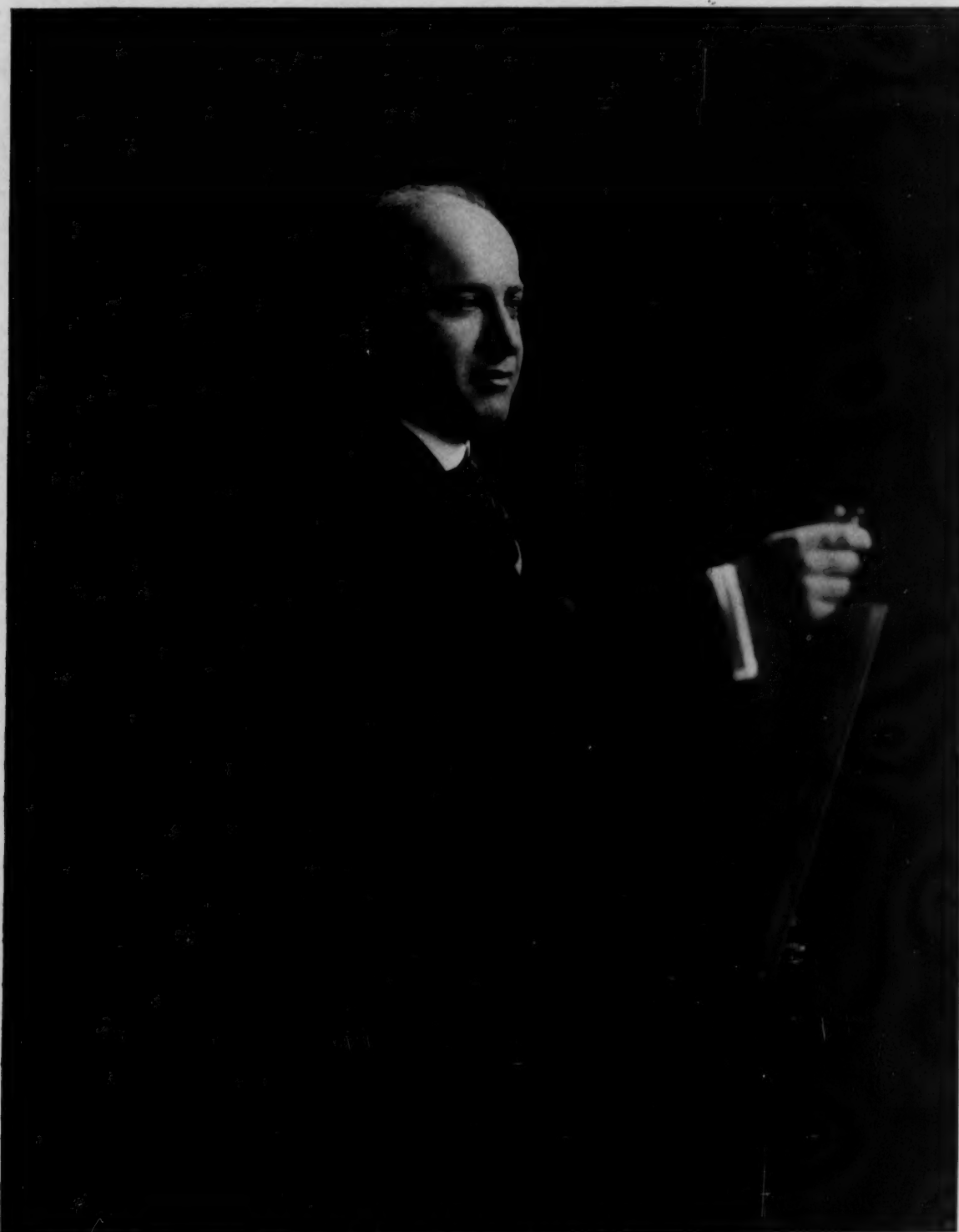


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30 Rue Marbeuf (Champs Elysées),
Paris, July 18, 1918.

In the Salle of the old Conservatoire, at 4 o'clock, Walter Damrosch ("le doyen des chefs d'orchestre Américains," to quote Paris newspapers), director of the New York Symphony Society, gave a concert in celebration of the Fourteenth. Mr. Damrosch was fortunate in having gathered for him in so short a time an orchestra of about eighty performers more or less familiar with such music as he chose for his program. The members of Mr. Damrosch's orchestra appeared to have been recruited from the Colonne, Lamoureux and Padeloup orchestras. They played well, and the American conductor had a fine success and was given a very cordial reception. The program opened with "The Star Spangled Banner," the conductor facing the audience, everybody standing, including the musicians, excepting the cellists and harpist; then followed the Saint-Saëns symphony in C minor with organ (Nadia Boulanger), and Robert Schmitz and Joseph Jemain at the piano; after the symphony came Henri Casadesus with a smooth and faultless execution of a "Suite pour Viole d'Amour" by Lorenzini, accompanied by the orchestra. Next on the program was Debussy's prelude to "L'Après-midi d'un Faune"; this was followed by Alfred Cortot in an excellent performance of the César Franck "Variations Symphoniques" for piano with orchestra. The "Carneval Romain" overture, previously announced, was not given, and the concert terminated with the orchestra's playing of "La Marseillaise," when M. Cortot re-seated himself at the piano and joined in the performance.

In the orchestral accompaniments Mr. Damrosch demonstrated his skill as a sympathetic and accomplished accompanist of wide experience. The Saint-Saëns symphony was interpreted with much energy and a vigorous execution; the "Après-midi d'un Faune" we are accustomed to hearing given with less force but with rather more delicacy, more weird poetic beauty. It was none the less heartily applauded, and the concert ended (finally) with a repetition of "The Star Spangled Banner," in which everybody joined.

France and the Fourth of July

In every allied country in the world the Fourth of July—America's Independence Day—was celebrated this year. In Paris the chief ceremony was on the occasion of the dedication of the Avenue du Président Wilson (formerly the Avenue du Trocadéro), where the American Ambassador, William G. Sharp, spoke. Afterward there was a parade through the streets of the American and allied troops and the French capital turned out en masse and in festival mood. Throughout France the day was celebrated as her own holiday.

The address of the American Ambassador was a fine one and elicited a storm of cheers. M. Pichon, the Minister of Foreign Affairs, and others spoke, all arousing great enthusiasm and cries of "Bravo!"

Lloyd-George There

The sudden, unexpected appearance of Mr. Lloyd-George was quite a dramatic incident, as the public was unaware of the British Premier's presence in France. He was accompanied by Signor Orlando, the Italian Premier. The two statesmen made their way toward the President of the Republic, and the thunder of applause continued as greetings were exchanged. The presence at this ceremony of Britain's Prime Minister, who had come with his country's greetings to America, stirred every American and Frenchman present to wild enthusiasm. Before the speeches began the band played the "Marseillaise" and "The Star Spangled Banner"; following, the band of the Republican Guard played the "Chant du Départ" and other music.

Musique et la Boxe

In the evening the U. S. Ambulance Service and the French Army gave a musical entertainment and boxing carnival at the Gaumont Palace. The entertainment was given in honor of American wounded, of whom large numbers were present. The house, which seats 5,000, was soon packed with thousands of spectators, and long before the start the "Complet" sign was up. A U. S. infantry band got the boys wild playing "Dixie" and other well known tunes; the double jazz band jazzed their best; Elsie Janis and Mildred Kearney were there for English songs, and "The Star Spangled Banner" and Germaine le Senne for

the "Marseillaise." There was also an American quartet of vocalists, etc. The boxing bouts were great, to quote a wounded fan. There were Ciqui, Leo Cadden, Tommy Connors, Laeners, Marius and Gros; and finally France's "own" Georges Carpentier gave a dazzling exhibition display of the noble art—sans musique.

America at the Opéra-Comique

The same evening the Opéra-Comique gave a patriotic interlude between the second and third acts of "La Tosca" in presence of the general staff and the delegations of the American army. Abby Richardson sang "The Star Spangled Banner" and popular songs in which officers and soldiers joined. Orchestra, chorus and public then sang the "Marseillaise" in one outburst of enthusiasm.

Le Quatorze Juillet

On the Fourteenth of July, France's Independence Day, the army of the civilized world which is fighting the great

(Continued on page 24.)

LONG BEACH RED CROSS CONCERT OF INTEREST

Benefit Arranged by William Thorner Great Success
Artistically and Financially—Amato and Rosen

Head List of Artists, Including Miura,
Follis, Lucey, Zielinska and Diaz

There are indeed few summer resorts that have had such a gala concert as Long Beach, Long Island, did on Friday evening, August 9. The concert, which was arranged by William Thorner, was given at Castles-by-the-Sea and the proceeds were turned over to the local chapter of the Red Cross Society, Mrs. William Bramwell, chairman.

No doubt it was the splendid array of artists which had been announced several weeks ago that simply packed the attractive place. Here and there, pretty girls in the fetching uniform of the great humane society sold flowers and programs and ushered the people to their seats without any confusion. Notable among the audience was a company of young officers who had motored over from a nearby camp.

The program opened with the national anthems of the Allied countries played by the Metropolitan Opera Company Orchestra, under the direction of Giuseppe Bamboschek. Then followed the overture "La Gazza Ladra" (Rossini). This and the succeeding numbers were rendered with precision and brilliant effect, especially the "Dance of the Hours," from "La Gioconda" and "Pomp and Circumstance" (Elgar), a number that truly bears out its title. Mr. Bamboschek showed that he was a conductor of authority and experience, and worked in strict sympathy with his men. He also furnished artistic accompaniments for several of the singers.

Of the singers, it must be said that the biggest success of the evening was Pasquale Amato, baritone, of the Metropolitan. That the distinguished singer was a favorite with the audience was shown by the vociferous applause that greeted his appearance on the stage—even before singing one note. Yet when he had sung the last one of the "Largo al factotum" from "Barber of Seville," the applause had just doubled. Those sitting in the back part of the hall arose as one and shouted in their desire for an encore, while the front rows kept clapping and stamping. Finally, after a number of bows, Mr. Amato returned with Mr. Bamboschek. His encore came in the "Pagliacci" prologue, and with the opening few bars the audience again broke loose.

There was that same even richness and beauty of tone coupled with his consummate artistry. The audience recognized it and sat spellbound throughout his two arias. And when they finally allowed him to withdraw for the last time, it was with a feeling of regret that they couldn't have heard more. In a word, Amato's appearance resulted in a reception that was nothing less than an ovation.

In pleasant comparison to the deep tones of Mr. Amato came the pure silvery tenor of Rafael Diaz, also of the Metropolitan, who selected the "Flower Song" from "Carmen" for his contribution—a happy choice. His singing gave pleasure and he was obliged to give an encore, which was sung in Italian.

Dorothy Follis, late of the Boston Opera Company, sang the Micaela aria from "Carmen" with good tone and effect. Her voice is of sweet quality, and has been given careful training.

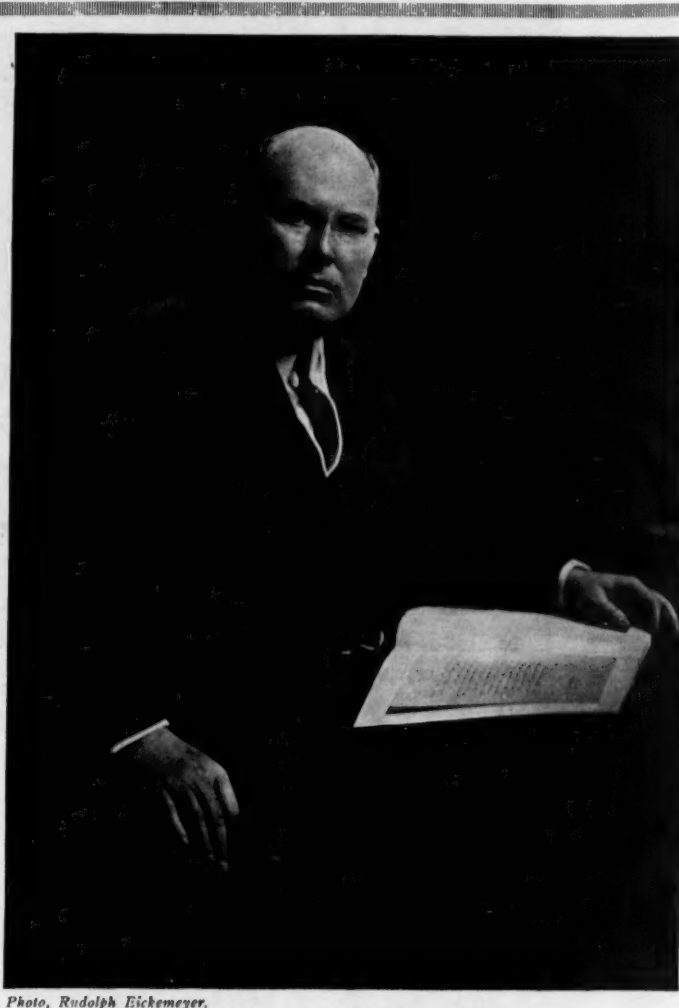
As her encore Miss Lucey gave "God Be with Our Boys Tonight," and it made a tremendous appeal.

The "Queen of Sheba" aria was sung admirably by Leola Lucey, a dramatic soprano of much promise. She gave evidence of considerable experience and self possession and charmed her hearers with a voice of mellow yet brilliant quality. She, too, was prevailed upon to respond with an encore, "The Greatest Mother of Them All"—a song that was inspired by the Red Cross poster, "Humanity—the Greatest Mother of Them All." The song is a good one and Miss Lucey sang it well. Besides, she made a stunning appearance in a becoming blue gown, which caused favorable comment among the fairer sex of her hearers.

In the evening the U. S. Ambulance Service and the dainty Japanese prima donna, who looked picturesque and atmospheric in a magnificent black and gold kimono. Atmospheric, because Mme. Miura also sang "Un bel di" from "Madam Butterfly," with a voice of full and beautiful quality. She also acted the aria, giving the audience just a hint of how powerful an actress she is in addition. As an encore Mme. Miura sang effectively Oley Speak's "When the Boys Come Home."

The last singer, but by no means the least important, was Genia Zielinska, a young Polish woman with an un-

(Continued on page 24.)



Photo, Rudolph Eickemeyer.

COLONEL WILLIAM BOYCE THOMPSON.

The new president of the Russian Symphony Society of New York, succeeding Frank Seymour Hastings. Colonel Thompson has always taken special interest in Russian affairs. He returned from that unfortunate country only recently, having spent a year there as head of the Red Cross Mission to Russia. When the annual subsidy granted by the Russian Imperial Government to the Russian Symphony Society ended with the fall of the imperial regime, it was Colonel Thompson who stepped in and supplied the money necessary to make up the deficit.

NEW RUSSIAN SYMPHONY HEAD

Col. William Boyce Thompson Accepts Presidency of
Noted Orchestra

Announcement is made that Colonel William Boyce Thompson has accepted the presidency of the Russian Symphony Orchestra, to succeed Frank S. Hastings, who has served in that capacity since its inception and who will remain as one of its officers in the reorganization which will follow.

It was Colonel Thompson's generosity that enabled the

(Continued on page 9.)

CHEVILLARD FOR BOSTON?

(By Cable) Paris, August 12, 1918.

It is reported here that the conductorship of the Boston Symphony Orchestra has been offered to Camille Chevillard, for thirty years past chief conductor of the Lamoureux Orchestra, one of the foremost French orchestras, succeeding his father-in-law, Lamoureux himself, in 1887. Chevillard is also a professor at the Conservatoire National, a conductor at the Paris Opéra, and one of the foremost of French musicians.

[See editorial comment in this number.]

JAPAN OFFICIALLY SUPPORTS INTRODUCTION OF WESTERN MUSIC

Lengthy Debate on Subject in Upper House—The Increase in Size and Quality of Movie Orchestras—The Fascination of Opera—Gounod Centenary Celebrated—1918 Most Active Year in Music

[As heretofore, the Musical Courier prints its Tokyo letter just as received from its correspondent, preserving his quaint English phraseology.—Editor's Note.]

Tokyo, Japan, June 2, 1918.

March 10th, Baron Ishiguro, a leading member of Upper House, interpellated the Minister of Education on the problem that at present Occidental music is in vogue, and which of course should be encouraged by the authorities concerned, yet our classical music, too, be done just so, much more than ever by assigning it as one subject in our Imperial Academy of Music for deeper study under able specialists. As you know well, our diet (Congress) is very busy, or rather say engrossed, with the subjects of state finance, industrial mobilization, or problem on dispatching troops to Russia, etc., or, in short, diet for war affairs we may pronounce. In such time the baron's interpellation led to a hot debate for two or three hours. Baron Ishiguro is the chairman of Japan Red Cross Society and a retired surgeon-general, being renowned as the authority of army medical affairs. To his proposal, Minister of Education replied: "Our classical music of course is of great importance as you see it is actually performed in our court on state occasions when any grand ceremonies or religious services are officially conducted; yet we do not consider it necessary to educate so many specialists in this line in view of our musical circles. So we have to enhance western music as our standard from its educational value, so as to build up the fundamental principles of our proper music virtually in the future." The idea or policy of our government authorities thus goes on very clearly in favor with Occidental music, which we must therefore study and cultivate with theory and practice as its basis, so as to arouse and improve the taste of people for music to the full extent.

Spread of Movie Music

By the way the moving picture show is in great vogue now in this country. Even at out-of-place village or small country town we see one or two movies performed with orchestra annexed to them, and American notes are played. Within last five years the music for these country movies was in so poor condition that only one or two men used to beat drums and blow bugles for the show, and the people thought it to be a music band! But at present the music for movies has been greatly improved, as spectators are not contented with mere drums and bugles, and movie men, too, acknowledge the value of music for their performances—hence the number of musicians as well as kinds of musical instruments used are multiplied and variegated to meet the taste of patrons. In Tokyo, Osaka, or other large cities musicians for moving picture shows are increased to 10 up to 20 in number, but sorry to state that the wage is very poor indeed, as musicians do not join themselves to form a union for their common interests. In view of this movie fashion in this country a good idea strike my mind that if any notes of popular songs prevailed in New York two or three years ago are offered to these moving picture shows at dumping price, our musical instrument dealers or booksellers may act as American agents here, and the good sale will be surely seen. Some American booksellers have any intention to start such business, and to promulgate American popular notes here, I shall willingly introduce some reliable music-booksellers in Tokyo or in other large cities to them and reply to any inquiries thereof, as it is my duty for the sake of musical world.

Unusual Musical Activities

Due to what cause it may have been we cannot tell you here, but practically since 1918 has set in we have seen immense concerts held in Tokyo, and of Occidental music 2 or 3 times it was performed weekly in an average—the unprecedented case in recent years we dare say! Among them a great concert to commemorate centenary of Gounod's birthday held at Tokyo Imperial Academy of Music was the most conspicuous one to note here (see grand concert for his centenary later).

That Fascinating Opera

Quite a peculiar phenomenon we witness this year is a fact that despite the concerts were held in various places as we see, the demand for musical instruments were very scarce until now, and the dealers complain for their dull business. And furthermore we heard of a strange story told in certain quarters of late—"As a rule our people are very fond of gramophones, and the good families provide one or two of them in their homes, but the piano, if they keep it, is merely as one object of their decorative furniture in the reception room. Such people are generally lovers of the records of opera notes sung in by western famous singers. As their taste for opera has got refined and extended gradually, next as a matter of fact they naturally tend for actual opera!" Our people are really pleased with anything that is called Opera or in short the name of opera very much, but the opera we see here is quite different from what I saw in New York, more like what your boys and girls are mimicking and disporting

well satisfied with any play if it is performed under the name of Opera. For instance even of the film of moving picture or the programmes of theatre and vaudeville, the audience is not pleased well, unless the opera is contained in them. Such is the fashion for opera nowadays. Western music is being popularized with its great influence, and all classes of people are now under its fascination and spell we may declare.

Russian Musicians Come

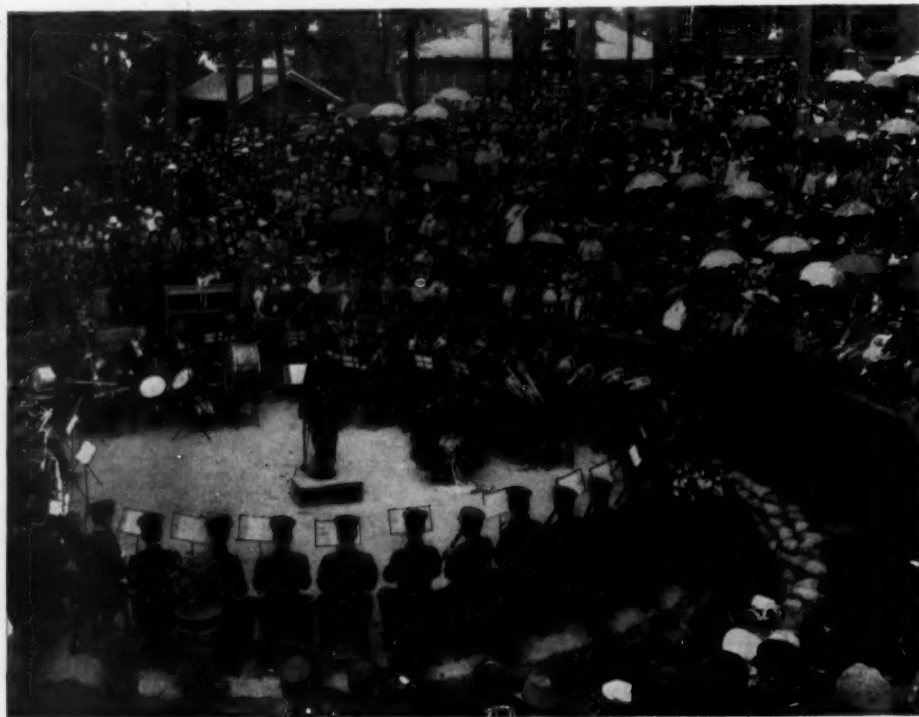
Of late as the result of great revolution in Russia, multitude of Russian musicians both men and women are coming over here, and some of them are said to be great

various ways, for which I express deep thanks hereby. The society gave a fine concert at Tokyo Y. M. C. A. Hall and its performance was as following:

1. Orchestra, Entry of the Gladiators (March Triumph).....Fucik
2. Orchestra, overture, "Halka".....Moniuszko
3. Vocal solo, rondo from the opera "Faust".....Gounod
4. Quintet: a. Air for string quintet.....Bach
b. Orchestra, Valse Santiago.....Corbin
5. Orchestra, selection, "Traviata".....Verdi
6. Vocal solo:
a. Cavatina from the opera "La Sonnambula".....Bellini
b. Aria from the opera "Lucia di Lammermoor".....Donizetti
7. Violin solo: a. Rigaudon.....Monsigny
b. Les Adieux, melodie.....Sarasate
8. Orchestra, Ballet Egyptian.....Luigini
a. Allegro non troppo. b. Allegretto. c. Andante sostenuto. d. Andante espressivo.

Concert by Tokyo Music Propaganda

The main purpose of this association which was organized just 3 years ago is to disseminate widely western music and cultivate the taste among the people at large, and virtually they are trying to make its expense smallest possible. They used to hold a concert every month until now, and members are all of prominent young musicians. The program played is entirely of notes studied and composed by its members or young musicians of repute. The propaganda is well entitled to the meritorious service for



BAND MUSIC AT THE TOYAMA MILITARY ACADEMY, TOKYO, JAPAN, WHERE PICKED STUDENTS FROM ALL ARMY DIVISIONS OF THE COUNTRY ARE TO BE TRAINED.

themselves there, a mere form we remark here. They are artists once attached to Russian Court Orchestra, but in regard to their talents and abilities they are of motley. Sorry to say that their chief aim is all to get a living here by their art. Besides Russian musicians many others of different nationalities visit this land, and give their performances. Altogether the aforesaid performances are mainly of Italian or French music, but a very few German music.

Orchestra and chorus have made a marked progress among musical circles, and were performed in various places throughout the Empire—to enumerate the performances given only in Tokyo they were 26 times up to the middle of March. From the end of March to the middle of April as your people know well, we will have the best season for cherry flowers all the year round; so we are told of over 13 concerts being already arranged now, as we used to have them in this season regularly. We learn, too, that foreign community in Tokyo and Yokohama, 100 in its members, are in preparation for the performance of Oratorio.

Sixty-second Concert by Meiji Musical Society

The Society we here introduce to your readers has for its special study the orchestral concert together with its chief aim of bringing in new notes and pieces into our musical circles. It is the oldest society organized in this country, with constant members and well-established basis, and deserves to be mentioned conspicuously for the distinguished service done in our history of Occidental Music introduced here ever since. In Japan the orchestra first composed is at Tokyo Imperial Academy of Music, second we point out Meiji Musical Society and Tokyo Symphony Orchestra. But it is quite regrettable to state that Tokyo Symphony Orchestra was strained in purse and inevitable to dissolve itself. The director was Mr. Koscak Yamada who is now staying in New York for study and observation and may be in our estimable readers' favours in

our musical world. In program played by spring concert we see some nice pieces as the following:

1. Bundeslied (W. A. Mozart).
2. Concerto in E minor, first movement (Rode).
3. Adeleid (Beethoven).
4. Caprice, op. 33, No. 3 (Mendelssohn).
5. Wasserfahrt (Mendelssohn).
6. A. Nocturno, op. 9 (Chopin-Sarasate); b. Serenade (Drdla).
7. Trio, op. 63, No. 2, Andante Allegro Vivace (Hans Sitt).

Mme. Zaleska Plays

An illustrious Polish pianist, Mme. Jadoiga Zaleska, with official title as a professor of Russian Royal Academy of Music, gave a fine solo concert for Chopin's selections, and as assistants she had Mme. Nine Lubimoff for soprano, Aviada Roumanoff for piano and Alfred Jones for violin playell. The brilliant and successful concert we may note here performed by foreign artists. It was under the auspices of Tokyo Y. M. C. A. on the night of February 23rd and was performed at the Assembly Hall of the Association. The audience was numbered over 1,000, and we may say it to be very successful. We comment in this connection that there are a very few artists who can play nicely Chopin's pieces in Japan, but many can understand his works well and at the same time have great interest in them. The admission thereof was ranged Yen 3, 2, and 1, and its proceeds must have been considerably great.

Celebration of Gounod's Centenary

To commemorate the illustrious French composer Gounod's centenary this year many prominent musicians gathered at Tokyo Imperial Academy of Music, and held a grand concert in the music hall in the afternoon of March 2nd. A large portrait of the composer was set right in front decorated with beautiful wreaths, and some of them were presented by several corporations of enthusiastic admirers, designed very tastefully. After memorial services were conducted, the concert was then given with the audience of over 3,000.

In light of immense audience and zeal of players and singers we can easily infer how musicians and music-lovers

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in Japan are the devoted admirers of the great composer we can add here.

Concert at Waseda University

Waseda University, as your readers know well, is patronized by the renowned Statesman Marquis Okuma, one of the largest educational institutions in Japan. Since last few years Western Music has made the fashion among the students, and the faculty has encouraged it too. With the return of Prof. Takata, President of the University, and ex-Minister of Education, from the inspection and observation of educational features in Europe and America the advancement of western music in the school has been much more so, and we saw the concert given by the students. On March 3rd afternoon they gave a brilliant concert in the Concert Hall of Imperial Academy of Music, and players were consisted of all young male and female musicians of note, the program being selected as under:

- Chorus, with orchestra, Waseda Song Members Orchestra, March, "Fair floter le Pavillon du Soleil levant" (Nagai)..... U. M. S. W. Orchestra Band
- PART I**
1. Orchestra, overture, "Phedre"..... Massenet
 2. Soprano solo, aria from "Nozze de Figaro"..... Mozart
 3. Piano solo, "La Truite"..... Schubert-Heller
 4. Orchestra, selection from "Faust"..... Gounod
 5. Vocal solo:
 - a. Romance, "Le Pardon de Ploermel"..... Meyerbeer
 - b. "Erlkönig"..... Schubert
 6. Brass, selection, "Roma"..... Massenet
- PART II**
7. Orchestra, Reve Angelique, from "Kammenoi Ostrow"..... Rubinstein
 8. Bass solo, with orchestra:
 - a. Aria from "Zauber flöte"..... Mozart
 - b. Cavatina from "La Juive"..... Halévy
 9. Violin solo:
 - a. Vision..... Franz Drda
 - b. Gypsy Dance..... Henri Ernst
 10. Orchestra, prelude to "Pensionat"..... Suppe
 11. Vocal trio, Female Trio from "Zauber flöte"..... Mozart
 12. Piano solo, Scherzo, op. 31..... Chopin
 13. Brass, Fantaisie Variée Sur la Muette de Portici..... Auber
- The audience was of 3,000 people and admission Yen 2 and 1½, a great hit we heard of.

Notes

The number of concerts held in various places in the Empire may be counted actually over 100. Moreover students of most normal schools have organized school orchestra of late, and the program thereof is generally of the latest select notes and pieces. Thus the fashion and taste for Occidental music is progressing on with considerable energy since then. SHOJI M. IWAMOTO.

WORCESTER FESTIVAL AN ALL-AMERICAN EVENT

The sixty-first annual Worcester Music Festival will be an all-American event and will be held in Mechanics' Hall, Worcester, Mass., September 30 to October 4. Under normal world conditions music should be unhampered by any bonds of nationality, as it is the universal language that appeals to all races alike. With our country at war, however, it seemed fitting to the Worcester County Musical Association, Arthur J. Bassett, president, to make this an American festival, comprising only the works of American composers, which will be rendered entirely by American artists.

This is the only time in the history of the United States that a similar scheme of such magnitude has been attempted, and the Worcester Association welcomes the opportunity of being the first to prove that a series of five concerts may be given consisting of all-American music which will also maintain the same high standard that has characterized past festivals.

The choral works to be given are George W. Chadwick's "Judith" and Henry Hadley's "Ode to Music," given at the festival for the first time last year. The artists engaged include Louise Homer, Mabel Garrison, Reinald Werrenrath, George Hamlin, Arthur Hackett, Frances Nash, Milton C. Snyder, Emma Roberts and Edgar Schofield.

Dr. Arthur Mees will be conductor and Thaddeus Rich associate conductor. The orchestra will be composed of fifty players from the Philadelphia Orchestra, and the chorus of 400 voices, under Dr. Mees' direction, will be an inspiring feature of the festival.

Unique Programs by Mr. and Mrs. Huss

The two recitals to be given by Mr. and Mrs. Henry Holden Huss at Atlantic City, August 21 and 22, will contain some unique numbers. At the first, "The Music of Our Allies, but America First," Mrs. Huss will sing some fascinating Armenian melodies, arranged by Mr. Huss. Quaint ancient French and Irish folksongs will be offered also, and some new Huss songs. At the second recital, devoted to Robert Browning and the music he loved, Pauline Jennings is to give a short lecture on the great poet. Mr. Huss will play the poet's favorite instrumental composition, Beethoven's "Appassionata" sonata, op. 57 (first movement), and pieces by Liszt, Chopin and Schumann. Mrs. Huss will sing Italian and French songs and two numbers by Schumann and Mrs. Beach.

Mme. Sundelius at Red Cross Benefit

Mme. Sundelius is another of our vocal artists who is vacationing at Harrison, Me. She writes that she is having a "great time doing all sorts of things, from road-building to singing—not an artistic road this time, however, just a plain country driveway." On July 31, Mme. Sundelius gave a concert at Grange Hall, Harrison, Me., for the benefit of the Red Cross, and, as was to be expected when this Metropolitan Opera star appeared, a capacity audience greeted her. The program included works by Handel, Verdi, Berlioz, Debussy, Cadman, Fay Foster, etc., as well as a group of Scandinavian folksongs, the latter a type of songs in which the artist excels. Mme. Sundelius will give two more concerts for the Red Cross a little later in the season.

Absent Art

"I stayed away," piped the demure show girl, "because I couldn't sing last night. And I have a doctor's certificate to say so."

"Not necessary," replied the musical director with fiendish smorzingo; "I'll give you a certificate that you never could sing any night."—Walter Pulitzer.

TWO SPECIAL PERFORMANCES AT COLUMBIA UNIVERSITY

Elgar's "Spirit of England" Produced for Second Time in America—Mendelssohn's "Midsummer Night's Dream" and Selections from Rossini's "Stabat Mater" Also Given

Two special concerts at Columbia University, together with the hottest spell ever recorded by the weather bureau, made last week conspicuous to the New York public.

On Tuesday evening, August 6, Mendelssohn's "Midsummer Night's Dream" music was given by the women's voices of the university chorus, a full orchestra, David Bispham, reader; Gretchen Morris, soprano; Helen Dutton, mezzo-soprano, and Professor Walter Henry Hall, conductor. About a hundred young women sang the dainty choruses of Mendelssohn's youthful music, and the solo singers were more than adequate for the simple songs allotted to them. After a spirited performance of the orchestra under the direction of Professor Hall, David Bispham rose to read the words that Shakespeare made musical three hundred years ago. It is no slur on the work of the musicians to say that the reading of Shakespeare's lines was the most enjoyable part of the evening, for David Bispham was also one of the singers. He acted the various comedy parts with the art born of long experience and he sang the clown's songs with great drollery.

The orchestral numbers were greatly enjoyed. They were, the overture, intermezzos and incidental numbers, the wedding march, nocturne, dance of the clowns.

Mendelssohn's orchestration is surely ageing, but perhaps in time the old fashioned flavor of the music will be an added joy to the listener as yet unborn.

Thursday evening, August 8, found employment for the full chorus.

"Spirit of England"

Elgar's "Spirit of England," a kind of choral ode or fantasy, with incidental solos for a soprano singer, received its second American performance in the gymnasium of Columbia University, New York, when Professor Walter Henry Hall, of the university faculty, directed a well trained chorus and an efficient orchestra through all the mazes of a thoroughly modern score.

Gretchen Morris sang extremely well the various vocal phrases and more or less formal arias that are interwoven with the choral numbers. The orchestra is full in sound, but by no means noisy, and the choral portions appear to be well suited to the voices of the singers. Whether Professor Hall found the work difficult or not is known to himself, but his chorists sang with decision, good attack and a fine body of tone.

Evidently the work was sufficiently well prepared to give the audience a proper conception of Sir Edward's wartime ode, which has had so much success in England. The work is in three parts: "The Fourth of August," "To Women," "For the Fallen," and the verse by Laurence Binyon rings true in sentiment, with several passages of epic grandeur. The music is some of the most appealing and genuinely inspired that the eminent English composer has written. The concert began with "The Star Spangled Banner," which was followed by the "Marseillaise," in which William Tucker, basso, sang with great dramatic effect.

After the Elgar ode, a fine work written and composed by Edward Horsman, called "Stand, Stand Up, America," was given by soloist and choir, after which the singers, Gretchen Morris, soprano; Margaret Abbott, contralto; Den Beddoe, tenor, and William Tucker, bass, sang with the help of chorus and orchestra seven movements from Rossini's ever popular "Stabat Mater."

The unusual heat of the two evenings chosen for the concerts made the comfort of performers and hearers less than it would have when the thermometer was at a normal level.

Carolyn Beebe Musicales End Season

On Friday, July 26, the last of eight musicales given in Greenwich, Conn., during June and July by Carolyn Beebe, pianist, and the New York Chamber Music Society, of which she is the director, was held at "The Priory," the home of Mrs. Samuel F. Pryor, at Field Point. These musicales have been one of the great events of the Greenwich season and have been patronized by the following ladies, namely: Mrs. R. H. Adams, Mrs. Irving Bacheller, Mrs. John D. Barrett, Mrs. Robert C. Black, Mrs. Leslie C. Bruce, Mrs. F. K. Brown, Mrs. E. C. Converse, Mrs. George C. Clausen, Mrs. Edward B. Close, Mrs. Hugh J. Chisholm, Mrs. Edwin B. Curtiss, Mrs. H. Durant Cheever, Mrs. William H. Childs, Mrs. Harry W. Croft, Mrs. E. P. Cronkrite, Mrs. William H. Day, Mrs. Winchester Fitch, Mrs. John H. Flagler, Mrs. Alexander Grosset, Mrs. Clifford B. Harmon, Mrs. S. J. Hyde, Mrs. J. F. Haworth, Mrs. Frank L. Hastings, Mrs. P. S. Hill, Mrs. Edwin T. Holmes, Mrs. Bryan L. Kennelly, Miss Kent, Mrs. Frank H. Kelley, Mrs. Jacob Langeloth, Mrs. Charles Mallory, Mrs. H. R. Mallory, Mrs. Robert Mallory, Mrs. Clifford D. Mallory, Mrs. Frank C. Munson, Mrs. Philip R. Mallory, Mrs. Edgar L. Marston, Mrs. Elizabeth Northrup, Mrs. Frank Ostrander, Mrs. Nicholas F. Palmer, Mrs. George M. Pynchon, Mrs. Francis H. Page, Mrs. Samuel F. Pryor, Mrs. Martin J. Quinn, Mrs. William G. Rockefeller, Mrs. R. A. C. Smith, Mrs. G. C. St. John, Mrs. C. G. Smith, Mrs. C. R. Sherlock, Mrs. Richard Sutro, Mrs. John A. Topping, Mrs. F. B. Vanderhoeft, Mrs. K. B. van Riper, Mrs. E. H. Weatherbee, Mrs. L. R. Wilfley, Mrs. William F. White, Anna S. Wilson, Mrs. H. T. White, Mrs. Charles T. Wills, Mrs. M. A. Wilks, Mrs. J. Gilbert White, Mrs. Leeming Walker.

On July 26 Miss Beebe had the assistance of Ward Stephens, organist, and Craig Campbell, tenor. At the previous musicales, Miss Beebe had the assistance of Herbert Corduan, Herbert Borodkin, Paul Kefer, Gustave Langenus, William Kincaid, Henri de Busscher, Ugo Savolini and Josef Franzel, from the Chamber Music Society, and Mrs. John H. Flagler, contralto, and Sue Harvard, soprano.



ALICE NIELSEN

Has been photographed on numerous occasions as an operatic star, a concert artist and singing for Uncle Sam's boys, but the accompanying snapshot shows her in an entirely new role, that of fondling a little pig, which she is trying to raise in order that she will not lack meat during the winter months.

Hempel as a Movie Fan

Frieda Hempel, the famous coloratura soprano of the Metropolitan, is one of the finest movie fans of the age. She admits there may be a difference of opinion as to who is the world's greatest living musician, but she thinks there can be none whatever as to who is the greatest movie actor. It's Charlie Chaplin, of course! Charlie with the cane and the crooked eye and the curious cast-off clothing he somehow accumulates, not to mention a million or more convulsive capers. She also is rather keen about William S. Hart, and considers him the runner up in the movie Hall of Fame.

Miss Hempel is now spending her honeymoon in the Adirondacks. It is a regular Hooverized honeymoon, for when the young couple departed for the mountains, William B. Kahn, otherwise Miss Hempel's husband, carried a Corona typewriter and Miss Hempel lugged a portable sewing machine.

They are now at The Larches, one of the attractive cottages at the Lake Placid Club. When they come to the end of a perfect day, playing golf and tennis, following the mountain trails, and going swimming with the Victor Herberts, they put on their best clothes and go to the movies. And when Miss Hempel's favorite movie actor is on the bill the prima donna, as the small boy would say, "laughs herself sick."

Miss Hempel is noted for her unrelenting high standard in musical art; for her loyalty to the highest music ideals; but when it comes to the movies, she bows to the rough stuff of Cowboy Hart and the slipshod, stumble-down antics of the irrepressible and irresistible Charlie.

Frederick Gunster
TENOR

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FISCHER

has a keen musical intelligence and her phrasing is exceptionally good.—New York Herald.

Exclusive Management:
Winton & Livingston, Inc., Aeolian Hall, New York

GLEN COVE-ING WITH FRANCES ALDA

Metropolitan Opera Singer Found Relaxing and Preparing for the Busiest Season of Her Brilliant Career—Indulges in Outdoor Life—Discusses "The Magic of Your Eyes"

"By Jiminy, aye tank dot house you going to bane one sveil house," was the manner in which the talkative Swedish taxi driver chose to describe the lovely place occupied this summer at Glen Cove, L. I., by Frances Alda. And his opinion was not one bit exaggerated. A few minutes' run off the main road brings one to a low, rambling house, set as near the water as possible—a typical family homestead, furnished attractively and yet for comfort.

Mme. Alda, in a fetching bathing suit, led the way to the spacious veranda, from which a magnificent sweep of the bay is gained.

"What a charming place!" exclaimed the visitor in real amazement.

"It couldn't be much lovelier, could it?" the singer replied. "On clear days you can distinguish Rye, N. Y., in the distance. Today, though, it is a bit foggy, and the view is not so good. By the way, I can make Rye in twelve minutes in my motor boat. Pretty good, isn't it?"

"You are right in your element, aren't you, Madam—being able to indulge in all those sports? Swimming, tennis, golf, etc.?"

"And don't forget we fish, too," the singer added with a smile. "Yesterday we were out an hour and a half and caught seventy-seven fish—all kinds, including some small sharks. Oh, yes, it is not at all surprising to see whole schools of baby ones come in very near the beach. They are most interesting to study. Do I unhook the catches I make? Certainly, and bait the line as well. I don't mind in the least, besides that's half the fun."

In reply to the writer's comment upon the singer's having grown thinner since last season, Mme. Alda exclaimed, proudly:

"I guess I have lost weight! Fifty-five pounds; though I admit it meant a great sacrifice, because we have our own cows this summer and the thick, fresh cream and vegetables grown on the place are a big temptation. But considering that I am to have, perhaps, the biggest season of my career next year, I can well afford to get in trim."

Sixty Concerts in Seven Months

"My manager, Charles Wagner, has already booked exactly sixty dates for me, beginning the end of September and continuing through April. My tour will take me out to the Coast, where I am to have four concerts in San Francisco, four with Behymer, and several with Steers, in Portland, Ore. I shall, of course, give my annual New York recital in January, making the ninth season I have done so."

"And your season at the opera house? Will you have any new roles?"

"No, not this season; but 'Marouf,' last season's novelty, will be repeated. The role, by the way, is mere play for me, and I enjoy it very much. I am looking forward with pleasure to the performances of this season."

Mme. Alda created the role of the princess in the "Arabian Nights" production last winter and achieved a distinctive success. Among the other revivals of the season, she expressed admiration for "St. Elizabeth" and for the splendid support given the part by Florence Easton.

"Isn't it interesting," remarked the MUSICAL COURIER representative, "how audiences never tire of hearing the old operas, and yet they pass heavy judgment upon the newer and less familiar ones?"

"Gatti and I were discussing just that point the other night" (for those who do not know, Mme. Alda in private life is Mrs. Gatti-Casazza). "When 'Lucia' is sung, the

noise overhead, that proved to be a huge aeroplane which cut through the air like a gigantic seagull.

"They go by here every day from the camp at Mineola," she said. "Yesterday one did all kinds of somersaults in the air."

"But think what terrific nerve it must take to go up in one of those things!"

"Do you know," she declared enthusiastically, "I'd like nothing better. Some of the boys promised to give me a trip, but I fear I shall have to wait until after the war, because they do not allow passengers any more."

"That reminds me. Aren't you all bound up at present in some sort of navy work?" asked the writer.

Engaged in Navy Work

"Yes, I am supplying the boys on the various ships with musical instruments. Last season, perhaps you remember, I arranged and managed that big concert at the Metropolitan at which the five greatest tenors appeared. We raised that night exactly \$47,000. That money is being expended in supplying the actual wants, in the way of piano players, Victrolas, mandolins and guitars, etc., of the boys on the battleships and submarine chasers. I am sorry that I can't show you the letters from the commanders of the ships already supplied, expressing their appreciation of our efforts."

"Now I have an office on West Fifty-seventh street—Mrs. Stotesbury established me in it—and a secretary to assist me. If a ship wants a jazz band and the commander approves—all requests must be signed by the ship's commander—then the boys get the particular instruments needed. Some one asked me for \$1,300 for singing books the other day, but I didn't hand the money over, because I don't think singing books are what those boys want most. Do you? I would have you understand that our office is run on strict business lines and that there is no waste of funds. All letters and requests are kept on file."

"And how much time do you spend in your office?"

"Oh, on the average of two or three days a week, and we'll keep up the work until the fund runs low, and then I suppose we'll give another concert. This time I might have the 'five greatest sopranos' for an attraction," she laughed.

"When it comes to the point of making the selection, Mme. Alda, I am afraid there's where the real trouble will start," ventured the writer.

But Mme. Alda was noncommittal, and turned her attention to the question of next season's programs. She waxed very enthusiastic over some new Russian songs, which she is to make a specialty of on her programs, also some attractive new American ones.

Admires Penn's "Magic of Your Eyes"

"Among the American songs is a very appealing and artistic one by Arthur A. Penn, called 'The Magic of Your Eyes.'"

"Oh, yes, I see that the Victor catalog for this month includes that among its numbers," remarked the writer.

"Yes, it has just come out, in spite of the fact that I made it about five months ago. Of course the record making companies are all hampered by war conditions and not able to get out as many records as formerly. Would you care to hear the new record?"



Mme. Alda gathering blossoms for the vases. Incidentally, the garden on the singer's estate is one of the show places of Glen Cove.

house is always packed, no matter who sings the leading roles."

At that moment there was a peculiar buzzing, whirring



Photos by Bain News Service.

Left: "In the shade of an old apple tree." Top: Looking through one of the picturesque arbors. Center: Examining some species of home grown vegetables. Squash? Right: Comparing the modern time-piece with the one of olden days—the sun dial.

SNAPS OF FRANCES ALDA AT GLEN COVE, L. I.

The writer said that she would, and almost immediately the sweet, vibrating voice of the hostess began the verse of the song. Clear, beautiful tones they were and ideally expressive of the sentiment of the song.

"It is a lovely song," interrupted the singer. "Don't you think so? And it may be interesting for you to know that I selected it from among numerous American songs as one that would record excellently. I felt that it was a song that would be appreciated and enjoyed by the people. It has a charming melody and is just sentimental enough to offer instant appeal. You remember the great sale of my record of 'Poor Butterfly' two seasons ago? Well, I expect 'The Magic of Your Eyes' will eclipse that. There is not one reason why it shouldn't. I had a very nice note the other day from the composer, Mr. Penn, thanking me for my record."

"In reply to Mr. Penn," she continued, "I can only say that I have him to thank for one of the loveliest American songs I have seen in a long time. I hope he will write just such another."

Relaxation Good for Voice

Until a few days prior to the MUSICAL COURIER representative's visit, Mme. Alda said that she had not prac-



Photo by Margaret Evans.

MME. ALDA AND HER DOG SUNNING THEMSELVES AFTER A DIP IN THE BAY.

tised or sung a note, as she is a great believer in silence being good for one's voice.

"The relaxation is fine for the voice and gives it a chance to refresh itself," she continued. "I tried my voice for the first time yesterday, and it has improved very much. From now on, though, I am going to work hard every day with my new accompanist, Miss Ballard, who is a wonder. She is but nineteen years old and has bright red hair. In addition to having an attractive personality, she plays wonderfully. Why, in Washington, when she appeared at a recent concert with Caruso, de Luca and myself, she made just as much success."

"Aren't you going to have a number of appearances with the Metropolitan Quartet during the season?"

"Yes, and I think the venture has been a good one. We had a sort of tryout concert in Toronto, and the people went crazy over the work. The first part of the program was devoted to solos, and for the second part, such things as the trio from 'Faust,' the quartet from 'Rigoletto' and the duet from 'Bohème' were offered. It was, in a word, a distinct operatic program, which undoubtedly gave pleasure and satisfaction. At any rate, we were re-engaged for two concerts in Toronto."

Just then the writer's taxi man gave the signal that it was time to catch the train, a succession of toots from the horn of his "Tin Lizzie," and hurried adieux were made.

"I'll have to hustle myself and get into town to check up today's mail from the sailor boys. Good-bye, and thank you for coming," she called out as the car shot forward.

J. V.

NEW RUSSIAN SYMPHONY HEAD

(Continued from page 5.)

Russian Symphony Society to give its subscription concerts in New York last winter. Some contributions had been received, but \$10,000 was still lacking, and this amount he contributed when the matter was brought to his attention.

As head of the Red Cross Mission to Russia, Colonel Thompson spent nearly a year in that country and gained a valuable knowledge of the Russian character and of Russian political affairs. He has been a director of the Federal Reserve Bank of New York since its organization in 1914. He is also a director of the Metropolitan Life Insurance Company, and president of the Magma Arizona Railroad Company; this in addition to his directorship in both the Utah and the Nevada Consolidated Copper Companies, and his presidency of the Inspiration Copper Company. It is said to be due to his efforts as chairman of the Westchester County Commission of Safety that United States Senator William M. Calder introduced the Daylight Saving Bill, which became a law early in the year.

Colonel Thompson is vice-president of the Rocky Mountain Club. He is also a member of the Union League, Metropolitan, Columbia University, Hudson River County, Sleepy Hollow, Republican and Ardsley Clubs, and a fellow of the American Geographical Society.

His latest war work has been the institution of the

"Home Paper" Service. At his personal expense, he is now sending 6,000 copies of the Westchester County papers to the soldiers and sailors who came from that county. So appreciative have been the letters received from the men at the front, that Colonel Thompson has been urged to bring the results of this work to the attention of the country generally. To do this a national organization has been formed, and one in the State of New York is now being perfected under the auspices of the New York State Press Association.

From the foregoing it follows that the active interest of Colonel Thompson in the Russian Symphony Orchestra will serve to enlarge the scope of the activities of that organization, which will be placed on a more stable basis. A committee of prominent women is now being organized with this end in view.

The Russian Symphony Society was founded by Modest Altschuler, its present conductor, fifteen years ago, to introduce and to give the right interpretation to the music of the Russian school of composers. Colonel Thompson, through the medium of the Russian Symphony Orchestra, hopes to weld more closely the sympathies of the two great countries.

Sousa Plays Lampe's Fantasie

J. B. Lampe's fantasie, "Home, Sweet Home, the World Over," was enthusiastically received in Toronto, Canada, when played by Lieut. John Philip Sousa's band on July 21.

The number, which was considered a special feature, describes the same "Home, Sweet Home" as it would sound had it been composed by a native of the following countries: England, Switzerland, Spain, Scotland, Italy, Hungary, China, Ireland, France and America.

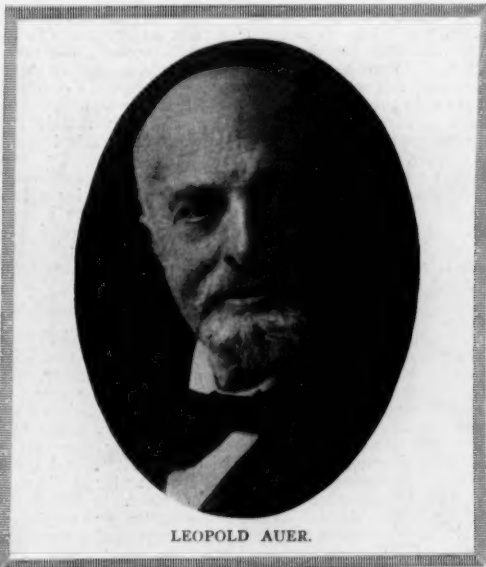
Mr. Lampe's number was written several years ago and was dedicated to John Philip Sousa in commemoration of his "round the world" tour. The number has received hearings all over the world, being recently played at both the Strand and Rialto theatres, New York, where it made a tremendous hit with the audiences. It is published for band, orchestra, mandolin orchestra and piano.

Elias Breeskin at the Stadium

To Elias Breeskin, the violinist, fell the honor of being the final soloist at the splendid summer concerts at the City College Stadium, New York, which ended last Sunday evening. And it may be said without fear of contradiction that none of the long series of soloists that has appeared at the Stadium concerts has acquitted himself with more credit. In the Saint-Saëns "Rondo Capriccioso" he exhibited not only a thorough technical mastery of the violin, but also brought out to the full all the many musical nuances of the delightful number. That the audience thoroughly appreciated his work, which was enhanced by the sympathetic accompaniment furnished by Arnold Volpe and his men.

Auer Helps Lake George Red Cross Auxiliary

Leopold Auer, who is summering at Lake George, N. Y., with several of his pupils, participated in a program for the benefit of the Lake George Red Cross Auxiliary at the Court House, Lake George, August 3. The concert was arranged by Mme. Bogutskaya-Stein, the Polish pianist. The regular concert program following "The Star Spangled Banner," played on the piano by Mme. Stein, began with Bach's famous concerto for violin, played by Lady Speyer, of London, and Ruth Ray, of Chicago, pupils of Professor Auer, with Mme. Stein at the piano. They were rewarded with prolonged applause. The second offering of the program brought Leopold Auer to the platform, and the entire audience rose to its feet and cheered upon



LEOPOLD AUER.

his appearance. He played Beethoven's sonata in G major. An ovation followed the performance, the last movement being redemanded. Mme. Stein, who was at the piano for the sonata, shared the success. Max Rosen, also an Auer pupil, played the third and concluding number of the program, consisting of three short pieces: "Summer Idyll," Burleigh; "Slavonic Dance," Dvorák, and "Caprice Basque," Sarasate. He was obliged to add several en-



SIBYL SAMMIS-MACDERMID.

A soprano who appeared as soloist on Symphony Night, Friday, August 9, with the New York Stadium Orchestra, Arnold Volpe, director. The artist gave an effective rendition of an aria from "Thais," Massenet.

cores. The distinguished audience not only filled every seat, but many had to stand, and many more were refused admittance because of the lack of room, the house having been sold out several days in advance of the concert.

Phyllis la Fond Scores at Stadium

On Saturday evening the next to the last concert was held at the Stadium. Arnold Volpe and his excellent orchestra rendered a most interesting program, and selections by Liszt, Verdi, Rubinstein and others were artistically performed. Many encores were necessary. Mr. Volpe's march, "American Réveille," contains tremendous climaxes, and was especially appreciated.

The first vocal soloist of the evening, Phyllis la Fond, was a most striking person to behold. Her grace, her physique, and her elegant gown were indeed additions to her artistic singing. The selection was Micaela's aria from "Carmen," in which she displayed an excellent lyric soprano voice, round, mellow and of special brilliancy in her high tones. She was heartily applauded, and responded with the "Birthday Song" by Woodman. The other vocalist of the evening, Giuseppina Carella, sang the "Ah, fors e lui" from "Traviata." She possesses an excellent coloratura soprano voice, and she received long applause, and gave "Caro Nome" from "Rigoletto" as an encore.

Belgian Singer at Camp Upton

Alice Verlet, Belgian prima donna, headed a group of musicians who appeared at Camp Upton, Tuesday evening, August 13, under the auspices of the Jewish Welfare Board, U. S. Army and Navy. Other entertainers were Laurence Haynes, tenor, and Samuel Lipshey, violinist.

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NOTICE

In answer to a recent editorial appearing in the MUSICAL COURIER, several shipments of old and new music have been received at this office, to be sent to the soldiers and sailors at the camps in this country and abroad.

The movement for sending sheet music abroad is under regular organization and system, and all such donations should be sent to the originator and head of the project, Anne Faulkner Oberndorfer, National Bureau for the Advancement of Music, 819 Fine Arts Building, Chicago, Ill.

The MUSICAL COURIER repeats its request to musicians all over the country to be generous in sending such musical material to Mrs. Oberndorfer as they do not urgently need for repertoire and library.

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NELLI GARDINI AND GRIEG SONGS

Singer Who has Four Hundred Grieg Songs in Her Collection is to Give
Grieg Program in New York Next Season—Chats on
Various Topics of Interest

One day recently the MUSICAL COURIER representative lunched at the Hotel Wellington with versatile Nelli Gardini. The little word prefixed to the American singer's name sums up adequately the general impression gained by the writer during a most interesting two hours.

Many vital topics were discussed, including singers' opportunities, opera, war saving stamps, travel, concert programs, etc.; but the one in which Miss Gardini seemed to be most interested at the present time was some Grieg songs that she will offer at her first New York recital next season.

"I have just about 400 different Grieg songs," she said, "and I am expecting more from Mme. Grieg. Of course you know that on October 15 at Aeolian Hall I am to give an entire recital of Grieg songs. Some of these songs have, perhaps, been heard before, but the majority will be absolutely new to many. For seven years now I have been trying to show the public how beautiful these songs are. Also, how pretty the native language is—and how easy. One might sum the Norwegian language up by saying that the success in interpretation amounts to concentrating upon the vowels and leaving out the disagreeable sounding syllables."

Miss Gardini intends to sing the eighteen or twenty numbers on her program in the original tongue, because she feels, like so many others, that much of the beauty is lost in translation.

"For instance," she said, "take this little song which speaks of the man's dear, sweet little wife. In the English translation here, it says nothing about it. The words are quite different, and not nearly as pretty. However, I am having the translations for my program notes done by a Yale professor, who is without doubt one of the most reliable authorities."

"Incidentally, a little Norwegian friend has been stopping with me, and we have had some interesting discussions on the meaning of various songs. Still another song speaks of looking down from the tree tops upon one's beloved in the valley below. My friend declares that the

voice in the tree tops is a man—I say he is a bird! We have not settled the question as yet, as we are awaiting the Yale professor's version."

Miss Gardini told the writer what a difficult time she and her accompanist had trying over all the Grieg songs. Where a number was particularly admired, the name of the song was written down on a huge pad on the wall alongside of the piano.

"Even now, we have selected more than enough for the length of the program, and we have not begun to go through the entire list of Grieg songs. It may come finally to having to draw lots," she laughed. "Now and then we jump to some charming Schubert or Schumann songs which I have collected, but we invariably go back to the Grieg. There we always find that strange, inexplicable appeal that simply holds one."

"How long do you and your accompanist work each day?"



Photo Moffet. NELLI GARDINI,
Soprano, who will give an all-Grieg recital at Aeolian Hall,
October 15.

"For several hours in the morning and again in the afternoon. I never leave this place before six o'clock, and then only for dinner and a walk through the park, where I do some of my memorizing. An amusing thing happened this morning. My maid said she had overheard a guest in the hotel remark that 'singers certainly worked hard to earn their bread and butter.' I wonder if she meant anything personal?" Miss Gardini laughed good naturedly.

"But I am going to have a bit of a rest," she continued. "My Norwegian friend and I are going away for a few weeks where I can be quiet and still work when I want to. She keeps me in the Norwegian atmosphere, fortunately, because we speak the language constantly; besides, she is a finished artist herself and a pupil of Liza Lehmann."

Singer an American

Although an American by birth, the singer is of French and Norwegian extraction, and there is no doubt that Miss Gardini inherits her linguistic talent from her father, who was a great scholar. At an early age she was taken to Paris, where she was put in the convent of Sainte Germaine. In speaking of those happy days, the singer said that she would always remember the lovely atmosphere. "Such thorough training," she exclaimed, "that I think it a pity that more American girls are not educated in convents. Among other things we were taught to darn beautifully. Every day we sat out in the garden thus employed, while each girl took turns reading some valuable story out loud. No time was ever wasted, you may believe."

"However, the public school system in this country is excellent," she went on, "and Chicago, as a matter of fact,

has some of the handsomest and largest school buildings in the world."

These words were not idly spoken, for Miss Gardini has enjoyed much travel. She has been all through Europe, but the country that most attracted her was Mexico.

Admires Mexico City

"Mexico City is magnificent. I know of no other city like it. On Sunday the parade of carriages to and from the top of the mountain is quite a spectacle. People become so excited over the beauties of nature abounding there that they address one another even without an acquaintanceship. The array of the occupants of the carriages is gorgeous, but that is almost forgotten when one turns to view the splendor of the country. Cuba, I also found most imposing. The breadth that travel gives one is remarkable," she concluded.

An insight into Miss Gardini's character may be gained in one small degree from the fact that she is interested in the careers of all American singers, and likes nothing better than seeing "every one of them get ahead."

"I have a feeling of interest for all, perhaps, because I have been so hampered by various kinds of misfortune myself. No one realizes what it means to be alone in the world. By that I mean—without mother, father or sister. My only sister, to whom I was devoted, was the last to pass away, a few years ago. All of those things were indeed very sad."

To change the subject, speaking of Americans, I have followed with much interest the career of May Peterson, and I am delighted with her splendid success. I am also a great admirer of Geraldine Farrar. She is a girl who has had wonderful opportunities and is blessed with a mother who gave up everything to be with her daughter. Farrar has been fortunate in not having had any great worries, and she is to me—and I guess to everyone else—a big streak of sunshine.

Mary Garden Great Artist

"Mary Garden, to my mind, is one of the greatest artists of the day. I shall never forget her performance of 'Thais'—the last one I saw. She was so lovely and compelling in the first act that I settled down in my seat, thinking, 'This is going to be lovely!' As the act progressed, however, I found myself wondering what she was going to do in the great climax, she had given so much of herself that far. The climax came, and she was simply more wonderful. She knew just what she had been doing all the time and made the most of the moment when it came. Do you know, I don't believe the audiences begin to realize how much of herself she really gives!"

Rosa Raisa was the next artist to be mentioned, and Miss Gardini said that she is the greatest dramatic soprano of the day.

"It seems strange that it took Chicago so long to wake up to her beautiful voice. I believe I know why. The average audience prefers the coloratura trills and staccati because they seem difficult feats of vocalism."

Miss Gardini told the writer that only the other day a foolish friend had asked if she thought she'd ever be as famous as Galli-Curci.

"No," she laughed. "I never expect to accomplish that. There are few sensations and there are many good singers needed to fill the gap. After years of study, one must have his own place. Isn't that so?"

Operatic Opportunities

Opera, of course, is Miss Gardini's aim. In discussing the opportunities in this field for young Americans, she said that abroad the debut of a young artist attracted much attention and that everyone helped to make it a success; that the newspapers didn't roast the singer's awkwardness, but merely commented upon the voice, giving encouragement if the case warranted. People should do all they can in America to help the young artists in opera. Certainly, they cannot gain experience in second roles or in the average second rate company."

Toured Canada

Recently, Miss Gardini toured Canada in concert, and while there sang for the wounded soldiers. She said that the sight of the returned ones, with arms, legs, eyes and noses missing, was a sight that would make one suffer any sacrifice to help win the war.

"All the money I formerly used to spend on sweets, I am investing in war saving stamps," was the way Miss Gardini said she was helping a little.

"And the noble spirit of their mothers, wives and sweethearts is inspiring," she continued. "They all claim that their duty is to keep cheerful, even though their hearts may be broken. The American women, don't you think, are making such a fine showing, too? And our President is a wonderful man; we should indeed be thankful that he is in the White House! All the nations look to President Wilson for the solution of this great world problem."

J. V.

Meyn Sings in Ontario

An organ and song recital was given at the Ontario Church, Ontario, N. Y., by Chester B. Searle, organist, and Heinrich Meyn, baritone, Thursday afternoon, August 8. The program contained two numbers by Pietro A. Yon, "The Infant Jesus" and "Christmas in Sicily."

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Well Known Composer Swings Baton During Summer Vacation—Will Coach Singers

John Prindle Scott, the American composer, has discovered a latent spirit of song among the people of MacDonough, N. Y., where as usual he is spending his summer. It has been his custom in other seasons to bring famous talent to this very remote hamlet—an ideal spot, by the way, with its charming lake, high altitude and extensive woodlands, for a city-weary body to relax, far from the crowd of casual resorters.

Mr. Scott is this season dividing his attention between a very profitable war garden, composing, and directing a community chorus, which he himself has mustered from the town and environs. These sings have become the center of musical interest in Chenango County, and consequently an "Oxford Night" and a "Norwich Night" have been arranged for.

Saturday evening, August 3, found the town hall crowded, as many standing as sitting. This writer has attended the community sings in Central Park, and over in the MacDonough hamlet she found the same prevailing spirit, love of old favorites and pleasure in participation. Mr. Scott's recruits give promise of becoming veteran choral singers.

This is scarcely a new experience for Mr. Scott, however, for before composition occupied so much of his time and attention he organized and directed the de Koven Quartet, and had organized and conducted successfully choruses in Norwich, N. Y., and in the Middle West, where for a period of ten years he was also a teacher of singing and a live wire in the musical community life.

This season Mr. Scott announces that he will resume vocal coaching, a branch for which his broad understanding of music, extensive experience and keen observation equip him particularly well. He will specialize in interpretation and finish.

To return to the community chorus and the standing it has already attained in the county. The Norwich Sun in its issue of July 30 said:

The Community Chorus which the village of MacDonough, under the leadership of John Prindle Scott, has organized, is fast rounding into perfection. The several Norwich people who have heard the chorus say it is one of the finest in the state, and it is claimed that this little chorus which Mr. Scott has started is the nucleus around which will eventually grow a great singing movement throughout Chenango county.

SOME LOCAL TALENT

On Saturday, August 3, "Oxford Night" is to be held. Several Oxford soloists are to be present and a very interesting program

is being prepared. On Thursday night, August 15, "Norwich Night" is to be observed. While the names of the Norwich people who will appear have not yet been divulged, it is assured that the best of Norwich talent will be present.

The final concert of the season will take place on Thursday night, August 29, and will be a paid affair, for the benefit of the MacDonough chapter of the Red Cross. Soloists from New York are expected to appear at this concert, and the people of the surrounding country are urged to take advantage of the opportunity of hearing some of the country's best talent, who, through the courtesy of Mr. Scott, will come for the benefit concert.

Mr. Scott will return to New York about the middle of September.

Redfern Mason in France

Redfern Mason, the distinguished music critic of San Francisco, was among those for whom the call has been too strong to resist. Mr. Mason is in Paris, where he has been doing Red Cross work, and is also on the staff of Overseas. He writes occasional articles as well for the French journals, *Oui* and *L'Intransigeant*. To Overseas Mr. Mason recently contributed an original and an amusing article on the "alertes," that is, the air raid alarms.

"What a pity that Berlioz didn't hear them," he writes to the *MUSICAL COURIER*. "He would have given us a new and wonderful chapter on orchestration. It is like Gehenna let loose when the sirens howl and the thunder of the barrage rolls among the rooftops and an occasional bomb gives us a very definite call to another world. The other day one fell within ten yards of me. It tore up the pavement, smashed all the windows, but spared my petit verre of benedictine. So my belief in a special Providence is confirmed."

Impending Engagements of Pablo Casals

George Kelley has taken ten dates for Pablo Casals in New England. These engagements will be filled during different periods, when the cellist is within easy communication of that territory. After his first appearance in New York, he is to appear in Boston, Philadelphia, Chicago, Washington, Baltimore, Cleveland, Cincinnati, Louisville, Rochester, Milwaukee, Duluth, St. Louis, Springfield, Houston, Fort Worth and Dallas.

Miniature Philharmonic No Longer with Reich

Jacques Grunberg, conductor of the Miniature Philharmonic Orchestra, announces that that organization is no longer under the management of Emil Reich. Mr. Grunberg is at present attending to the business affairs of the Miniature Philharmonic, Inc., and he will announce the new management in the near future.

MME. MOTT IN ADIRONDACKS

Prominent Vocal Teacher Resting from Strenuous Season—Will Reopen Studio September 12

Alice Garrigue Mott is now resting from a long and strenuous season at her cottage among the pines, Long Lake, Adirondack Mountains, N. Y. There she is enjoying perfect quiet and preparing for an equally busy season in 1918-19. She will reopen her studio September 12, earlier than usual, for the benefit of a number of singers whose engagements call for early fall dates and tours.

Mme. Mott is well booked with students who are giving up their whole time to the vocal profession. Since the war began, Mme. Mott has found that there is no better way in which she can serve her country than to dedicate some time every day to the vocally gifted wives, daughters and sisters of those who are in the service—singers who must be financially self sustaining during the absence of these soldiers. Special "preparedness" is being made vocally and professionally for these students, should father, son or brother never return or come back so wounded that the art of wife, daughter or sister could make adequate financial returns to sustain the home.

The great experience of Alice Garrigue Mott has well acquainted her with the requisites for a successful career of a singer, and every student is guided by her personally from the very first lesson until Mme. Mott places him or her professionally in a position of good artistic and financial returns—be it in opera, operetta, concert, oratorio or church.

"Too often must we read that Americans do not receive their just deserts in competition with the foreign artist," says Mme. Mott, who holds another opinion on this subject—that those endowed with natural gifts, who have been thoroughly instructed in the requirements of the profession embraced, are in demand whether of American or foreign birth, and that the world over managers and directors seek singers who can be trusted to meet the expectations of music loving and understanding audiences.

A proof of Mme. Mott's conviction is that her artist-singers have sung first parts in the first opera houses and concert halls of the world, and with the most celebrated singers known. How every department of the vocal work is developed in Alice Garrigue Mott's studio, has been presented so often by the *MUSICAL COURIER* that there is no need for repetition here.

To avoid interruption of important lessons or rehearsals, Mme. Mott can be consulted by written appointment only. A communication addressed to 172 West Seventy-ninth street, New York City, will reach her.



Photo by J. C. Milligan, Los Angeles

THE GAMUT CLUB BANQUET, SAN FRANCISCO, CAL.

One of the features of the recent interesting convention of the California Music Teachers was the banquet tendered by the Gamut Club, L. E. Behymer, president, to members of the association. Among the guests were (1) Sir Henry Heyman, (2) Mrs. Charles A. Pemberton, (3) Mrs. Louis Berguson, (4) George Kruger, (5) Lolita L. Rowan, (6) Charles F. Lumma, (7) Homer Grunn, (8) C. E. Chamberlain, (9) Charles Wakefield Cadman, (10) Amon Dorsey Cain, (11) Harley Hamilton, (12) Louis Patterson Wessitah, (13) Joseph Zoellner, Sr., (14) Estelle Heart Dreyfus, (15) Frank Colby, (16) Edouard Lebegott, (17) Robert Alter, (18) W. Francis Gates, (19) Mrs. M. Henion Robinson, (20) Seward Simons, (21) Antoinette Zoellner, (22) Sir James Arbuckle, (23) Verna Blythe, (24) Sophie Newland Neustadt, president-elect Los Angeles branch M. T. A., (25) Florene Wenzell, (26) Anna Hesse-Sprotte, (27) Hugo Kirkhoffer, (28) Gertrude Ross, (29) Calvin B. Cady, (30) Margaret Hughes, (31) Mrs. Calvin B. Cady, (32) Rose Cailleau, (33) Miss Cook, (34) Charles C. Drax, vice-president Gamut Club, (35) Abbie Norton Jamison, president Los Angeles branch M. T. A., (36) Albert F. Conant, state president M. T. A., (37) Mrs. Pease, (38) L. E. Behymer, (39) Mr. Pease, (40) Beattie Beatty, (41) Lena Frasee, (42) Eva Francis Pike, (43) B. R. Baumgardt, (44) James Washington Pierce, secretary Los Angeles branch M. T. A., (45) David Hamburger, (46) Ethel Graham Lynde, (47) Ben Field, (48) Horatio Cogswell, (49) George McManus, state treasurer M. T. A., (50) Ethel Widener, (51) Mrs. Horatio Cogswell, (52) Gerard Taillandier, (53) H. D. Mustard.

WHAT MODEST ALTSCHULER HAS ACCOMPLISHED FOR RUSSIAN MUSIC

Organizer and Conductor of the Russian Symphony Orchestra Has Endeavored to Acquaint America With His Country's Musical Works

Modest Altschuler was born February 18, 1873, in the city of Moghileff, on the River Dnieper in White Russia. This town was, previous to the revolution, the seat of the war headquarters of the Imperial Government.

Modest Altschuler's father was a musical manager, who by his energy secured for the town of Moghileff its first theatre and induced all the great artists who visited Russia to go to that town.

Modest Altschuler therefore was brought up under the most advantageous musical surroundings. His father twice a week had musicales at his house and all the quartets, old and modern, were performed. He advised both of the sons, Modest and Jacob Altschuler, to devote themselves to a musical career, Jacob taking up the cello and Modest the violin. After some years they reversed, Jacob taking up the violin and Modest developing into an exceedingly fine cellist. Jacob Altschuler was sent by his father to the Warsaw Conservatory to perfect himself in his violin playing, and when he returned after a year of study at Warsaw to the town he was so impressed by the remarkable progress made by Jacob that he declared if financial conditions, which were just then very bad, improved any, he would send Modest back with him to Warsaw to study the cello. Modest was so anxious to go that Jacob agreed to take Modest with him on the same allowance that the father was making for him alone. When he took Modest to Warsaw and got him to play for Zarzycki, the director of the Conservatory, he was so impressed with the extraordinary playing of Modest, that he at once gave him not only a scholarship for free tuition at the conservatory, but arranged for his board and keep during the time that he followed his studies. He was, however, repaid, for after twelve months' study, Modest performed with an orchestra, under the directorship of Zarzycki, in public with remarkable success.

After two years' study at Warsaw, where the musical education and atmosphere were of the very highest, the Altschuler brothers went to Moscow and joined the conservatory then under the direction of Tanieff, the well-known Russian composer. Previous to leaving for Moscow, Modest and Jacob Altschuler played before Paderewski on an occasion when he was visiting the conservatory in 1886.

At Moscow, Modest soon attracted the attention of the faculty at the conservatory and was placed in charge of the first teacher of the cello, under whom he made remarkable progress. He studied theory and orchestration with the celebrated Russian composer, Antony Arensky. His fellow students in this class were Rachmaninoff, Scriabine, Lhevinne and other well known composers and instrumentalists of Russia, and it was owing to his friendship for this teacher that he introduced and first brought out in America the world premiere of Scriabine's poem of fire, "Prometheus." Though performed in Moscow in February, 1911, and (twice at the same concert) by Henry Wood, in London, on February 1, 1913, the music was heard without the indicated colored lights, owing to the inability to secure a smoothly working color device.

Both Scriabine and Sir Henry Wood strongly advised Mr. Altschuler against attempting the use of the "Colored Light Keyboard on account of the difficulty in constructing the necessary color mechanism. Mr. Altschuler, however, persevered and was fortunate in finding in this community an enthusiastic response on the part of several prominent persons interested in experimental science, whose aid he solicited in behalf of the new art. Mr. Altschuler's needs became the special care of the leading spirits in the Electrical Testing Laboratories, Inc. For several months past several laboratories have worked with unlimited ardor and zeal upon the problem of developing an instrument that would meet all the unusual demands of Scriabine's unique score. This new field of art is new soil and full of unlimited possibilities for the evolution of unheard of effects in the domain of musical scenic compositions. During Modest's stay in Moscow he made the friendship of Tschaiakowsky, who invited him frequently to take part in the trying out of his compositions and through this was brought into contact with the Russian artists of the new Russian school of composers, many of whom consulted with him on their compositions.

After graduating from the conservatory with honors and medals, he organized a Russian trio whose playing became famous throughout the musical world. On vacation trips from the conservatory to his home town Modest Altschuler gathered all the musicians of his town together and brought them to work with him to produce some symphony concerts and so impressed were they with his ability, that they patiently worked and as a result at the end of the year they gave some remarkably fine concerts. At that time the study of music in the provincial towns in Russia was so backward that the name of Tschaiakowsky had not reached this town and it was the perseverance of Modest Altschuler that first introduced him to his native city.

He joined the Russian Army as a volunteer and served his one year. During that year he organized many concerts throughout the various camps for the officers and soldiers in the camps.

After his year of service in the army, he was again induced, through his brother Jacob, to follow him to America where Jacob had been established as a first viola player in a New York Orchestra.

After being some time in New York the Altschuler brothers realized that outside of the works of Tschaiakowsky and Rubenstein the modern Russian music was very little known, and therefore to make the musicians of America acquainted with them, Modest gathered together the Russian orchestra players of New York and formed them

into a co-operative body to give symphony concerts of Russian music. Thus originated the Russian Symphony Society, which obtained its charter in 1903 and has been performing in New York and throughout the American continent and Canada with increasing success ever since.

The first concerts were given in the hall of the Cooper Union, and they became so interesting to the musicians of New York that they all attended and it was at one of these concerts that Walter Damrosch was so impressed with the work done that he persuaded them to transfer their activities to Carnegie Hall, where they have been giving their concerts ever since.

After many years of hard work Mr. Altschuler is to reap the rewards of his labors for the Russian Symphony Society, as he has secured as its president the well known copper king, William Boyce Thompson, who hopes to make the Russian Symphony Orchestra one of the finest of its kind.

WANTED—SOLDIER SONG WRITERS

Two \$100 Prizes for Patriotic Songs

Four prizes of \$100 each are being offered through the Y. M. C. A. in France for the two best plays and the two best songs written and composed for the entertainment of the American soldiers overseas. The prizes represent a part of a fund established by an American who is a temporary resident in the French capital, and the purpose underlying the donation is to furnish entertainment for soldiers of the allied nations and to encourage the composition and production of patriotic plays and songs.

Charles C. Kurzman, of this city, who has been in Paris some time, is secretary of the Liberty Prize Play and Song Fund, which was established on July 4 and which has opened headquarters at 12 Rue d'Aguesseau, Paris.

Besides the prizes for plays, there are two song prizes, one for the best allied song and the other for the best American song. The allied song, for which another \$100 is offered, must have both words and music and must be of a patriotic and inspirational nature. It must have not more than three stanzas, with or without chorus. It may be written in the language of any allied nation. This contest is open to enlisted men of any allied country.

The \$100 prize for the best American song, including both words and music, is offered especially for the enlisted men of the United States Army. It must have not more than three stanzas, with or without a chorus, and is open to militarized Americans.

The contest will close on August 15. Manuscripts sent from New York by mail may bear a postmark not later than August 15. All rights are reserved by the committee to play, produce, sing or publish the five plays or songs selected next after the prize play or song. The profits from the sale of these songs and plays during the war are to be applied to the benefit of wounded soldiers or seamen who at the time of enlistment were engaged in theatrical or musical occupation or to the orphans or widows of such men, according to the discretion of the executive committee.

FRANCES ALDA CHARMS AT OCEAN GROVE RECITAL

Soprano of the Metropolitan and Her Young Accompanist, Erin Ballard, Receive Warm Reception—Popular Songs Feature of the Program

Frances Alda journeyed down to Ocean Grove, N. J., on Tuesday evening, August 7, to give her annual recital—one which proved to be of great interest, judging from the excellent attendance and warm reception with which Mme. Alda and her young accompanist, Erin Ballard, were met.

The Metropolitan singer was in superb voice and her selections—varied as they were—offered much appeal. As the program progressed, it was the consensus of opinion that if the evening had been cooler, the event would certainly have been perfect in every respect. Even Mme. Alda seemed affected by the rise in temperature, for she cut two operatic arias out of her program, thus disappointing many. Yet, in a word, even though the heat sapped one's vitality, it never once checked one's enthusiasm.

Erin Ballard opened the program with an altogether delightful and finished interpretation of MacDowell's etude de concert. Miss Ballard plays with consummate ease and with a knowledge of her interpretations that comes only with an intelligent mind. Her work gave evident pleasure to the audience, which gave her warm applause.

Mme. Alda's first number was "Amarilli" (Caccini), which at once gained her hearers. In this number all the lovely, sympathetic qualities of her voice were revealed. This was followed by "Je ne suis qu'une Bergere" (Philidor), "My Lovely Celia" (Munro) and "The Lass With the Delicate Air" (Arne). While the French was charming, it was the last two in English that won the greater applause. Into these Mme. Alda brought delicacy and clarity of tone.

Her second group contained a Swedish and a Finnish song, "Jag Lefver" and "Kehtolaulu," Massenet's "Gavotte" and "Somewhere in France" (May Hartmann), which was written for and dedicated to Mme. Alda. It is a stirring number and was sung with fire and spirit. Fauré's "Chanson Norvegienne" was also in the group.

Miss Ballard's second contribution was the Moszkowski "Air de Ballet." It must be said that besides being a

pianist of unusual attainments, Miss Ballard's accompaniments were indeed most valuable to the singer. These were played without notes and showed that Miss Ballard was in direct sympathy with Mme. Alda.

Then came a group of popular songs—perhaps, the biggest feature of the evening. Each and every one might have been repeated, so thoroughly were they appreciated. They were: "Somewhere a Voice is Calling" (Tate), "God Be With Our Boys Tonight" (Sanderson), "My Laddie" (Thayer), "Values" (Frederick W. Vanderpool), accompanied by the composer and given for the first time, and "An Open Secret" (Woodman).

The Vanderpool number was, perhaps, the most popular with the audience, for it received the greatest applause and had to be repeated. It is a song of simple charm, yet one of great value as a classic, and at the same time possessing an appeal to the lay musician. The Woodman song, as always, was most effective.

There were many encores, including "The Little Grey Home in the West" and "The Star Spangled Banner."

In speaking of the concert, the Asbury Park Evening Press of August 7 said, in part:

One of the most enjoyable programs given this summer at the Ocean Grove auditorium was that presented last evening by Frances Alda, who has given generous services to the cause of liberty and humanity in the present crisis. Mme. Alda was in splendid voice and from her first number had the audience completely under the spell of her remarkable singing. She was assisted in the program by Erin Ballard, whose clever execution of several difficult numbers appealed to the fancy of the audience, which gave her a hearty welcome. Mme. Alda's sweet, clear tones, now powerful and commanding, now soft and appealing, demonstrated her right to a place among the foremost singers of the country.

The program was also unusually well arranged, containing a group of popular songs that appeal to nearly all people whether musically inclined or not and several arias that could not fail to charm the most serious minded students of music.

ELMAN AT OCEAN GROVE

On Saturday evening, August 10, Mischa Elman gave a recital in the huge Auditorium at Ocean Grove, N. J., which attracted a throng of music lovers, a throng that was as enthusiastic as it was large.

So many notices of Elman have appeared in the MUSICAL COURIER in the years since he first visited America, that it is nearly impossible to say anything new of his playing. There is still that same exquisite beauty of tone, that same brilliancy of finger technic, that same superb mastery of bowing, which have been characteristic of his playing ever since he first came here as a child wonder, and added to it now is a maturity of thought and musical expression which has placed him in the very first rank of world violinists and will keep him there as long as he is spared to delight us. In a program every number of which was so beautifully played, it is unnecessary to pick out single numbers, but the Vitali chaconne, with organ accompaniment by Frank L. Sealy, was particularly effective, as was the slow movement of the Saint-Saëns third concerto, which brought forth a beauty of tone and a nicety of phrasing such as only the great masters of the violin possess. His program is given below. To it he was obliged to add encores after each group and at the close, choosing, among others, some of his own transcriptions and the "Valse" of Kreisler. Particularly at the close were his hearers reluctant to let him go and he was called back to bow time and again even after he had played his final encore. Philip Gordon furnished excellent accompaniments. The program:

Chaconne	Vitali
Concerto No. 2 in B Minor	Saint-Saëns
Largo	Gluck
Minuet	Handel
Nocturne, E Flat	Chopin-Sarasate
Song Without Words	Mendelssohn
Air Russe	Wieniawski

Charles Lee Tracy's Organ Recitals

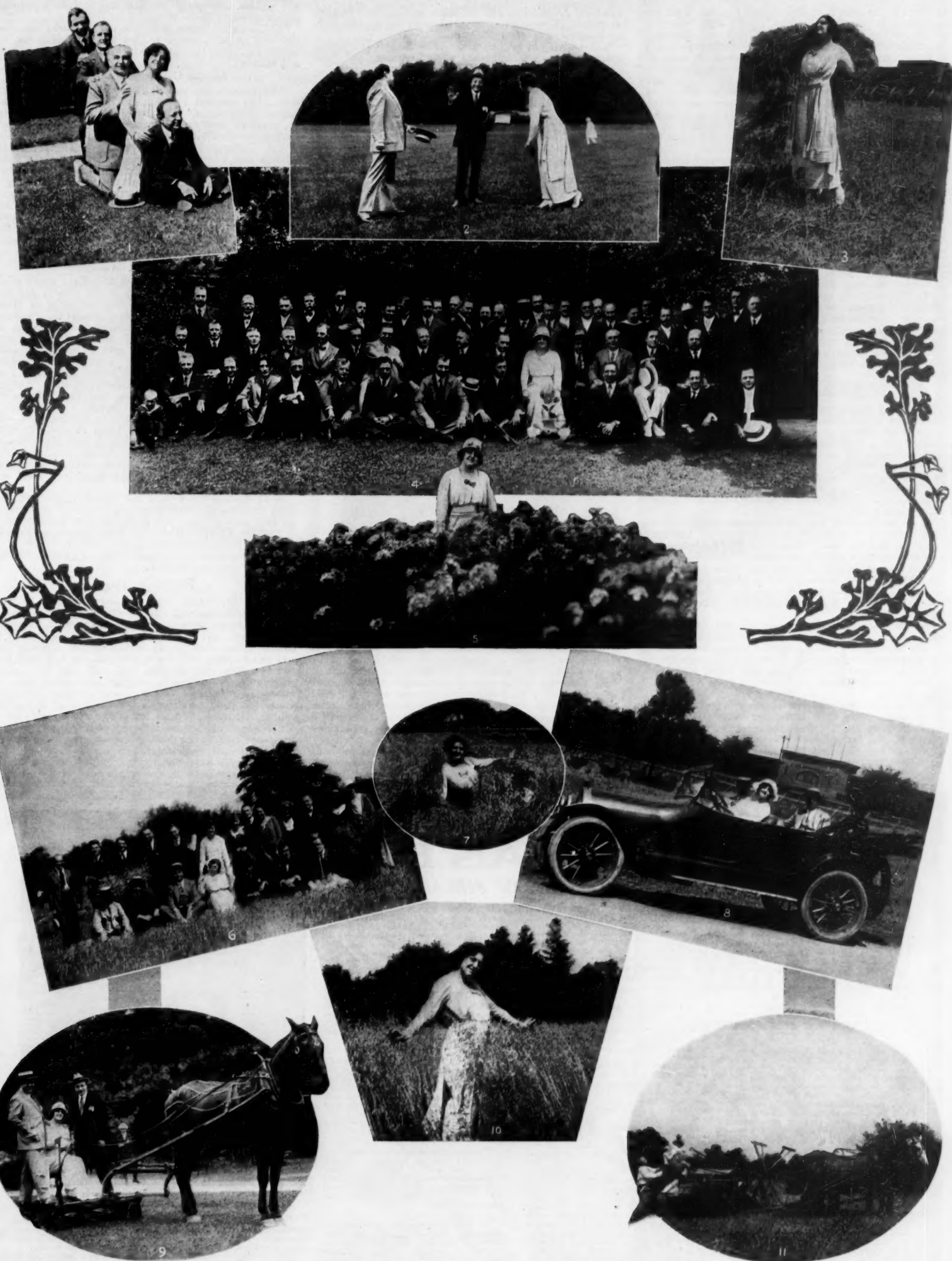
Charles Lee Tracy, director of the piano department of the University of Vermont summer school, is giving a series of organ recitals at the Methodist Episcopal Church of Shelburn, Vt. These recitals are attracting considerable attention and always have a large attendance, as they are free to the public. Mr. Tracy's reputation as a musician is such that any program he gives is certain to be one of pleasure and interest.

At a recent recital of the series, in which he was assisted by a vested choir, one of his own compositions, "If Thou Would'st Right the World," was given a most successful hearing. Other numbers on the program were: "Onward, Christian Soldiers" (Arthur Sullivan), "The Star Spangled Banner" (Samuel Arnold), choir; "I Wrestle and Pray" (Bach), adagio in A flat (Beethoven) (sonata pathétique), Mr. Tracy; "My Ain Countrie" (Scotch song), Mrs. Perry Russell; overture to "Lohengrin" (Wagner), Mr. Tracy; Hymn No. 9, "Ariel" (arr. by Lowell Mason), choir and congregation; "Religious Meditation" from "Thais" (Massenet), Mr. Tracy; "If Thou Would'st Right the World" (C. L. Tracy), choir; "Offertoire" (Bruce Stearns) (tempo de minuetto); "Capriccio" (Ed. Lemarge), Mr. Tracy; "O Lord, Most Holy" (Cesar Franck) (Panis Angelicus), Mrs. G. Frederic Jones; march in B flat (E. Silas), "Voices of Spring" (Sinding), Mr. Tracy; recessional, "Forward Be Our Watchword" (Henry Smart), choir.

Lester Donahue for France

Lester Donahue, the pianist, is as persevering in whatever he undertakes as he has been in his pursuit of the piano. He wanted to go to France along with all the other young men of his age, but the navy said he didn't weigh enough. The draft looked him over after the navy had refused to let him volunteer, and the draft turned him down too. But he kept on looking for a chance to help in one way or another, and now he is signed up with Winthrop Ames' "Over There Theatre" and will go over soon to help cheer up the boys whom he could not join as a comrade. Before going, he and his mother are spending a few days at the Sousa home, Port Washington, L. I. Mr. Donahue, who has done a great deal of volunteer work at the war camps, will play at Camp Dix three days during the week of August 18, and will appear with Maggie Teyte and others at a great concert at Grace George's Long Island home for the benefit of the Stage Women's War Relief.

OUR CLAUDIA—A GREAT SINGING ACTRESS



The accompanying snapshots of that famous star, Claudia Muzio, and her colleagues were taken in and about Ravinia Park, near Chicago, and give an idea of how the young operatic artist spends her leisure between appearances with the Ravinia Opera Company. The first picture (1) shows an "artists' row"—Louis d'Angelo, Morgan Kingston, Leon Rothier, Claudia Muzio and Gennaro Papi. (2) "Got ahead of you this time, Pico" (Gennaro Papi to Millo Pico). (3) Here we have our Claudia enacting the hymn "Bringing in the Sheaves." (4) Miss Muzio, with the Chicago Symphony Orchestra and members of the opera company at Ravinia. (5) Behold, the fairest flower of them all—in the center! (6) Miss Muzio and members of the Ravinia Opera Company. (7) Resting after "Bringing in the Sheaves." (8) W. H. C. Burnett (at Miss Muzio's right), the Detroit manager, with Leon Rothier and Gennaro Papi joy riding with the prima donna. (9) A new role for Miss Muzio—that of lawnmoweress. (10) "With all this wheat, must I observe wheatless days, Mr. Hoover?" (11) "All right, Mr. Hoover, if I must do without wheat, I have plenty of oats."

MABEL GARRISON DISCUSSES THE PROGRESS AND POSSIBILITIES OF THE NEGRO IN MUSIC

"The musical growth of the colored race has been very remarkable in the past fifty years," began Mabel Garrison, the young soprano of the Metropolitan Opera Company, who finds time to interest herself in everything pertaining to music and musical development. "Given the same advantages as the white man, the negro will undoubtedly bring into the musical field new methods and new creations of marked originality and worth."

"For many years the negro has been repressed to such an extent that proper opportunity has not been given him to develop his artistic instincts. Mainly because of the social aspect of the negro problem, the negro has not been given the educational advantages he deserves."

"It is a known fact that the negro surpasses the white man in acuteness of vision, hearing, sense of direction and topography, and being largely a creature of environment, it is not fair to judge his capacity by tests taken from the environment of the white man. In the United States, more than elsewhere, we find the individual, as well as the class, more acute, because he has greater educational advantages and because the theory of the Government is that each freeman shall be given an equal chance to improve his position, and an equal voice in deciding political questions. Given suitable training, he is capable of becoming skillful and accomplished."

"The question is being asked continually, 'Have the American negroes progressed materially and morally since the emancipation?' This is usually answered in the affirmative, and rightly so. According to statistics in 1900, more than half of the negroes ten years of age could write, and the proportion was rising at a rate that would almost eliminate illiteracy by the middle of the present century."

Educational Institutions

"Providing educational facilities has been a difficult proposition in the former slave States, as they maintain two sets of schools, one for each race, and still over a million and a half dollars has been spent in the past thirty-five years by Southern communities for the support of the negro schools. The cause has been greatly helped by private gifts from individuals and organizations, the best known being the Peabody Educational Fund of two million dollars and the John F. Slater Fund, now about a million and a half."

"Hampton Institute, that very estimable academy founded in 1878, in Hampton, Va., is discovering, through a varied curriculum, latent talents that deserve recognition. The courses there include agriculture, business, domestic art and science, library methods, and public school teaching. Many of the students and graduates of Hampton (the most prominent was Booker T. Washington) are proving that there are great possibilities in the colored race."

"Another monumental evidence of their development and advance is Tuskegee Institute, in Alabama, founded in 1881 by Booker T. Washington. Tuskegee owns twenty-five thousand acres of land, boasts of a Carnegie Library of fifteen thousand volumes, and has within its grounds a farm, a truck garden, an orchard, a bakery and a canning factory."

"The negroes are proficient in many fields, and notably so in music, where their sense of rhythm and melody is marked. Why not give them the musical advantages that the white man has enjoyed? Given an opportunity to develop, we can then test their ability to create valuable material. The race is fortunate in having such men as Clarence Cameron White, organizer of the Colored Music

Teachers' Association, who is tireless in his efforts to give his people an opportunity to prove their merit; but they need and deserve our co-operation."

"Let me tell you of their progress in the past few years, which they have accomplished almost unaided, and then consider whether they deserve a helping hand."

Colored Music Teachers' Association

"First of all, the Colored Music Teachers' Association was organized two years ago by Mr. White, who is not only a teacher, but a composer and violinist worthy of mention. This association boasts of several hundred members, consisting principally of teachers in the schools in the South and the West, and many music teachers who



© Mishkin, N. Y.

MABEL GARRISON,
Soprano.

have private studios throughout the country. The main object of this association is to raise the standard and promote the cause of good music among the colored people in America. They aim to present a high standard of music through the teachers in rural districts, and to present, in all forms, worthy compositions by negro composers on as many programs as possible. The association has planned for a convention to be held every summer, which will give colored composers the opportunity to present their works under their own direction, or to have them presented by others. Local branches of the association are maintained in numerous cities and towns."

"The fundamental aim of these local organizations is to arrange for artists' courses and recitals by negro concert artists. These courses have two purposes: First, to enable

local music students and teachers to hear their best artists, and secondly, to make it possible for the artist to give his whole time to concert work. The association now proposes to establish a music journal, as an official organ, which will be issued monthly, containing articles of value and reliable accounts of musical and literary happenings among members of the race."

"Following the annual convention, a six weeks' Chautauqua tour is held, where various branches of music are taught at a low rate of tuition by representative artists and teachers."

Annual Convention Schedule

"The summer conventions last three days and are carried out as follows: The first day is given over to organization and business. The second day, illustrated lectures are given by well known teachers on the following subjects: 'Artistic Piano Playing,' 'How to Listen to Music,' 'Vocal Culture,' 'The Importance of Theory Study,' 'Chorus and Community Singing,' 'Artistic Violin Playing,' 'Negro Music, Its Cultivation and Development,' 'Folksongs and Their Development,' 'Music as a Means of Culture in Negro Schools.' On the third day, the morning is given over to programs of negro compositions, and the afternoon closes the convention with the regular business affairs. This well organized music society, considering that it is still in the embryo stage, proves how serious the colored man is along musical lines."

Some Prominent Musicians

"There are a number of talented composers whose works are already being used on many of the present day programs, most notable, perhaps, being the name of Harry T. Burleigh, who has enjoyed great popularity. In recent years, he has published a great number of choruses, including the 'Negro Spirituals,' and among his most popular songs are 'Deep River,' sung by many prominent concert artists, and 'One Year,' introduced by Reinald Werrenrath at his Aeolian Hall recital last year. Four of his negro spirituals are particularly popular: 'Weeping Mary,' 'My Way's Cloudy,' 'You May Bury Me in the East,' and 'Swing Low, Sweet Chariot.'"

"J. Rosamond Johnson has written a number of very good compositions, such as 'De Little Pickaninny's Gone to Sleep,' a trio for women's voices with piano accompaniment (also in solo form); 'Walk Together, Children,' a negro march song for mixed voices; a song called 'For Thee,' 'Nobody Knows the Trouble I See,' and others."

"Will Marion Cook, who has attained high rank, has given us some excellent songs and a number of choruses, the best known being 'Swing Along' and 'Exhortation.'"

"Melville Charton is writing some promising compositions, and is now organist in a Brooklyn church."

"E. Azalia Hackley, soprano, is known as the conductor of musical folksong festivals."

Roland W. Hayes

"Roland W. Hayes, tenor and composer, has achieved recognition throughout New England, his home being in Roxbury, Mass. Recently, he gave a recital in Symphony Hall, Boston, and showed that he knows how to build up an interesting program by presenting one German song and two Russian, all sung in German, and a French song and two American, all sung in French. He then gave a group of negro spirituals, arranged and accompanied by Harry T. Burleigh. The program was concluded by a group of operatic numbers. On speaking of the accompanists, Henry L. Gideon says, 'The accompaniments of Mr. Burleigh are a thing to be remembered,' and 'William Lawrence also played excellent accompaniments that were sympathetic and musically.'"

"Others who have won recognition and deserve mention are Prof. Roy Tibbs, composer, the head of the piano de-

ADDITIONAL COMMENTS ON THE RECENT APPEARANCES OF FLORENCE EASTON WITH THE FESTIVAL OPERA COMPANY OF PHILADELPHIA

There was much enthusiastically expressed appreciation of a performance of "Madame Butterfly" which in some respects might be said to set a new standard. This is true, at least, of the Cio-Cio-San of Miss Easton, who succeeds in creating an illusion by means of her rare powers of delineation, both in the lighter comedy touches of the first act and in the later emotional scenes. The tragic power of the role seldom has been so convincingly brought out, and vocally it is accomplished with rare tonal beauty and a high degree of artistic efficiency.—*Philadelphia Bulletin*.

A summing up of Miss Easton's performance is to credit her with giving one of the most pleasing vocally and effective artistically presentations of Aida that local opera patrons have had the privilege of enjoying. She again demonstrated that she is both an artist and an actress of very exceptional abilities. Aside from her art, she dressed the part sanely, thus suggesting in every way the "sun-kissed Ethiopian."—*Philadelphia Press*.

MISS EASTON TRIUMPHS

Florence Easton sang the title role with a conscious power that swept aside all other considerations. She conceives the character, apparently, as less child and more woman than most singing actresses. She makes it a tragedy of innocent and unknowing maturity—a conception which blends a new, poignant note with the essential pathos of the theme. It is many seasons since the familiar strains of the work have been sung with such effectiveness as she gave them last night.—*Philadelphia North American*.

FLORENCE EASTON SCORES ANOTHER TRIUMPH

Florence Easton delivered the haunting measures of her part with thrilling tonal beauty. Not since Emmy Destinn first sang Cio-Cio-San here has its music been so artistically treated.—*Philadelphia Public Ledger*.

EASTON AS AIDA ATTAINS TRIUMPH

Not since the days of Lillian Nordica has the role of Aida been sung locally with such overpowering dramatic expression and vocal opulence as was demonstrated by Florence Easton.

Miss Easton was a superb Aida. Vocally her interpretation was an emphatic triumph. She was recalled many times, and her "Ritorna Vincitor" started the enthusiasm. After each of her arias and also the duet with Amerigo the applause was cumulative in intensity, until at the close of the "Patria Mia," in the third act, there followed an ovation such as recalled the great days of Melba, Nordica, Calvé and Eames. Historically Miss Easton was peerless, and her acting partook of the elements of fervor and passion that swept all criticism to the winds. In the tomb scene her mezzo tones were lusciously mellow and contrasted strikingly with the brilliant quality of her dramatic vocalism in the preceding acts. Miss Easton is a supreme artist and her presence alone in any operatic organization is sufficient to stamp it as one of the first quality. History will rank this singer with the greatest prima donnas of this era.—*Philadelphia Telegraph*.

It is indeed a vivid and powerful portrayal of Santuzza which Miss Easton gives, no less impressive yesterday than when she first appeared in it at the Metropolitan. She gives it a semblance of reality and a forcefulness of pathos and tragic appeal that do not fail to make a deep impression. Vocally, too, the interpretation is one of unusual excellence, and once more Miss Easton fairly took her audience by storm, particularly after the impassioned scene at the entrance to the church, though this was but one height of attainment in her altogether notable interpretation.—*Philadelphia Bulletin*.

Florence Easton, whose dramatic ability is matched by the beauty of her voice and the excellence of her singing, essayed the role of Aida, the Ethiopian slave. Miss Easton sang and acted with the authority of a splendid artist and her personal attractiveness was a further asset in her favor.—*Philadelphia Record*.

Florence Easton is one of the best, if not the best, of interpreters of this part (Santuzza) now before the public. Especially effective is her histrionism and her strong and vibrant soprano was often of thrilling intensity.—*Philadelphia Record*.

No finer performance of "Cavalleria Rusticana" and "Pagliacci" has been heard in this city than that given at yesterday's matinee. Florence Easton sang the measure allotted to Santuzza with the same skill that signalized her appearance here in this role early in the season.—*Philadelphia North American*.



© Mishkin, N. Y.

FLORENCE EASTON TRIUMPHS IN "AIDA."

Florence Easton's presentation of the name part warrants comparison with the finest Aidas of the last two decades, with Nordica's, Gadski's or Emmy Destinn's. In lyric and dramatic eloquence the portrait had moments of ineffable beauty. Miss Easton is indisputably one of the most gifted artists of the day. There were unmistakable indications of this fact in her Saint Elizabeth and her Santuzza, with which Philadelphians were previously acquainted, but the full measure of her powers was undisclosed here until last night. The fervid intensity, the magnificent authority of both her singing and acting in this finest of all the Verdi feminine roles, were well nigh perfectly synchronized.—*Philadelphia Public Ledger*.

MANAGEMENT: HAENSEL & JONES

AEOLIAN HALL, NEW YORK

partment at Howard University, Washington, D. C.; Harriet Gibbs-Marshall, president of the Washington Conservatory of Music, Washington, D. C.; Prof. Carl R. Diton, a composer of note and head of the music department at Talledega College, Talledega, Ala.; Prof. R. Nathaniel Ditt, another composer, head of the music department at Hampton University. Jennie Lee, composer, is the head of the music department of Tuskegee Institute, Tuskegee, Ala. Lula N. Childers, composer, is the director of the conservatory of music at Howard University, and Joseph H. Douglass is the violin instructor there, and has made a number of successful concert tours.

"Two pianists of note are R. Augustus Lawson, of Hartford, Conn., and Hazel Harrison, of Laporte, Ind., who studied with Busoni in Berlin, where she played the Grieg concerto with the Philharmonic Orchestra. Mr. Lawson appeared as soloist with the Hartford Symphony a few years ago, playing the Saint-Saëns concerto.

Clarence Cameron White

"Mr. White, whom I mentioned as the organizer of the Colored Music Teachers' Association, had his training at the Oberlin Conservatory, following which he spent several years abroad, studying as a private pupil of Zacharewitsch, the Russian violinist, and as a composition pupil of the late S. Coleridge-Taylor, in London. His compositions include a number of songs and violin pieces, a book of scale studies for violin, and a comic opera, produced a few years ago in Washington, D. C. Although dividing his time between his studio, a class of fifty-three pupils in Boston and concert work, he is at present engaged in writing a rhapsody for orchestra, based on negro melodies. A short time ago Mr. White appeared at a concert in Philadelphia, playing the Mendelssohn and Bruch G minor concertos.

"The musical growth of the colored race is particularly striking when you realize the fact that less than fifty years ago the negroes had only their folksongs and the banjo and the fiddle. Now, many of the best music schools in the country have one or more colored students who are taking high rank in their studies. They will get help from their own people through the Music Teachers' Association, whose aim is to provide scholarships for European study (after the war) for exceptionally talented boys and girls.

Lend a Helping Hand

"To my mind, this speaks well for a race with practically no musically trained ancestry, and in many instances badly handicapped. Let us give them the co-operation they need and deserve. Investigate their compositions and sing them when they are worthy, thus giving them an opportunity to prove their merit."

Carpi's Work and Play

The accompanying snapshot, taken at Spring Lake, N. J., on the beautiful sands there, shows the Metropolitan tenor, Fernando Carpi, and his daughter, together with one of the daughters of Adamo Didur, the well known basso, and Mrs. Didur. The little party are sunning themselves and apparently enjoying to the full the dolce far niente of the lazy summer. However, Mr. Carpi is not always engaged in this manner, but on the contrary, spends considerable time in preparing his artistic repertoire for next season, and the hours devoted to this vocal work will find very full fruition on November 16 next, when the popular tenor is to give a recital at Carnegie Hall, New York, just after the completion of his operatic tour with Galli-Curci and just before the resumption of his artistic services with the Metropolitan Opera House. While Mr. Carpi will give no inkling at the present time of his program purposes for the November recital, he says that he intends to depart at that concert entirely from the usual



Mr. Carpi is seen in the center, with his daughter at the right and Eva Didur at the left. Mrs. Didur is seated behind Mr. Carpi.

operatic style and routine, and will present a list of old classics and modern morceaux in various languages, Italian, English and French. Any one who knows the seriousness with which Mr. Carpi approaches his art, and the studiousness with which he prepares himself for special vocal occasions, realizes what a true treat is in store for lovers of refined and finished singing when he steps upon the stage next fall at Carnegie Hall.

Losh Supplies Soldiers with Vocal Ammunition

When an energetic man takes up the office of army song leader under the Fosdick Commission, he soon finds that rest is an almost forgotten state. With hundreds of organizations to visit, Sam S. Losh, who is representing the National Commission on Army and Navy Camp Music at Camp Bowie and the aviation fields in the vicinity of Fort Worth and Dallas, claims that there is plenty of work to be done.

Mr. Losh has just completed his work with the Thirty-sixth Division, a national guard organization from Texas and Oklahoma, and sent them overseas with enough vocal ammunition to inflict much retaliatory horror on the Huns. The company song leaders of the division before their departure presented Mr. Losh with a very handsome silver trophy in appreciation of his services in making camp life attractive.

Mr. Losh is also handling the park singing in Fort Worth for the third season. Under the auspices of the park board,



Jerigan Photo Service, Fort Worth.
SAM S. LOSH,
Army Song Leader at Camp Bowie, Fort Worth, Tex.

weekly "sing-songs" are held, which are attended by thousands of the citizens and soldiers. In the opinion of Mr. Losh, "These affairs have very little value in the way of upbuilding musical taste, but they have a social value that cannot be measured. The musical taste of a community has a level which can be harnessed for the public good. The community singing does this and does it effectively, but the promoters must remember that they are not doing a musical work, but a social one. They do stimulate a certain amount of interest in music, but will not raise the taste of the public without much other aid. They are purely recreational and do not flourish when the 'uplift' is emphasized."

Mr. Losh is prominent in the affairs of the Texas Music Teachers' Association, having been successively chairman of the standardization committee, the examination committee, and of a committee to secure credits for college entrance for preliminary music study.

Soldier Song Writer Meets Sudden Death

William J. Hart, well known on Broadway as a writer of popular songs, a bugler of the Fifty-first Pioneer Regiment, fell to his death from a window of his father's home on the sixth floor of an apartment house in 106th street, New York City, Friday evening, August 9. The young song writer had left Camp Merritt to see his parents and wife, as he expected soon to be sent to France. His request for leave denied, he had gone away without permission. A telegram which he sent to his commanding officer a few hours before his death shows his intention to return to duty and to whatever penalty his offense might deserve.

His wife, known on the vaudeville stage as Mary Donohue, was at rehearsal, and he was spending his last evening in New York with his father when detectives arrived. It was in his attempt to escape arrest as a deserter that he fell to his death. His father said that the young man was eager to see service in France and that only his adventurous, independent spirit and his desire to say goodbye to his family had led him into indiscretion.

Mr. Hart was twenty-four years old. One of his songs, "When Yankee Doodle Learns to Parlez Vous Française," is being sung at Camps of the Expeditionary Forces by Elsie Janis. He also wrote the songs for "Hit the Trail Holliday" and "Lilac Time."

Heinrich Meyn in the Catskills

Heinrich Meyn, well known baritone, is enjoying the summer at his country home in the Catskills. He is living quietly, working in the garden, enjoying the flowers, vegetables and fruit which he has planted there. He has learned to knit and is making trench caps and wash rags for the soldiers. Besides these domestic occupations, Mr. Meyn still finds time to devote to his singing, and has taken part in a number of charity concerts.

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MASTER OF TWO ARTS.

Besides playing the violin extremely well, Mischa Elman is an expert at chess. This snapshot shows him on the porch of his summer home at Long Beach, L. I., N. Y., playing with the young Cuban champion, Capablanca, who ranks very high among the famous chess players of the world.

Last Week of Columbia Concerts

The ten weeks' series of concerts given by the New York Military Band, under the direction of Edwin Franko Goldman, at Columbia University, will end on August 16, as originally planned. The season has been so extraordinarily successful that the university was willing to continue the concerts until after Labor Day, and would have done so but for the fact that Mr. Goldman has promised his services to the New York Police Band until the first of October.

Plans, however, have been made for next summer, and there will be more concerts and probably a longer season. At each of the last six concerts there have been more than 12,000 people in attendance, and the applications for tickets for the remaining week have been tremendous. The university has provided nearly six thousand individual chairs this season and has arranged to purchase four or five thousand more for the next series. Thousands of people seem willing to stand, or sit on the grass or under the trees. At the concert on Monday, July 29, 1,300 people carried their own camp chairs into the grounds, besides hundreds who brought cushions, shawls, steamer rugs, etc., to sit on. It is estimated that more than fifteen thousand will attend the last concert on August 16.

This series of concerts has been given precisely as planned. Among the noted soloists who have appeared are Percy Grainger, Marie Tiffany, Harvey Hindermeyer, Isabel Irving, Ernest S. Williams, Gardell Simons and Jan A. Williams. Guest conductors included Percy Grainger, Henry Hadley, Rocco Resta, Gustave Saenger and Patrick Conway. The New Choral Society, under Louis Koemenich, also appeared. Community singing proved to be a great success.

The university authorities have inserted a letter in the programs giving praise to Mr. Goldman for the manner in which he has organized, conducted and managed the concerts. Addressed "To those who have enjoyed the summer concerts at Columbia University in the season of 1918," it reads as follows:

I have requested Edwin Franko Goldman, the leader of the New York Military Band, to print the following statement in his program:

The concerts of this summer season of 1918 have been offered to a music loving public through the generosity of many contributors. As representing the university in the summer season, I wish to express to those who have done such service to the community my deep appreciation of their generosity.

I must also state that the plan whereby these concerts were offered without charge originated with Mr. Goldman himself, who undertook the collection of the funds. The university has offered its grounds and met the general expenses. While we are, therefore, indebted to the university, we are particularly indebted to Mr. Goldman, whose devotion to music and whose skill in interesting others in his fine purposes have made possible the enjoyment which we have all experienced.

(Signed) JAMES C. EGBERT,
Director of the Summer Session.

For August 16, the closing night of the season, a special program is being arranged. Alma Clayburgh, soprano, will be the soloist. Those desiring free tickets can secure them by addressing "Summer Concerts," Columbia University, New York, and enclosing a self addressed stamped envelope for reply.

Elizabeth Coolidge Announces Pittsfield Festival

Elizabeth Coolidge announces that the Pittsfield, Mass., Chamber Music Festival will take place on September 16, 17 and 18. Those who will take part in the festival are the Elsienco Trio, the Letz Quartet and the Longy Club, of Boston, in addition to the regular programs of the Berkshire String Quartet. The final day will mark the performance, by the latter quartet, of the original prize winning compositions.

Tribute to Belgium at Prospect Park

The Mayor Hylan People's Concerts will offer at Prospect Park, Brooklyn, this (Thursday) evening, August 15, a program as tribute to heroic Belgium, containing "Carillon," Emile Cammaerts' poem interpreting the Spirit of Belgium, recited by Carlo Liten, the eminent Belgian tragedian, accompanied by the music of Edward Elgar. Eugen Ysaye, the Belgian violinist, is to be the guest of honor. The concert program will be played by Nahana Franko and his symphony orchestra of 100 pieces.

This concert is contributed by Mrs. Philip Berolzheimer, wife of Special Deputy Park Commissioner Philip Berolzheimer, who recognized "Carillon," from hearing its Cincinnati performance, as a potent agency of Inter-Allied patriotic inspiration.

Waldorf-Astoria Orchestra

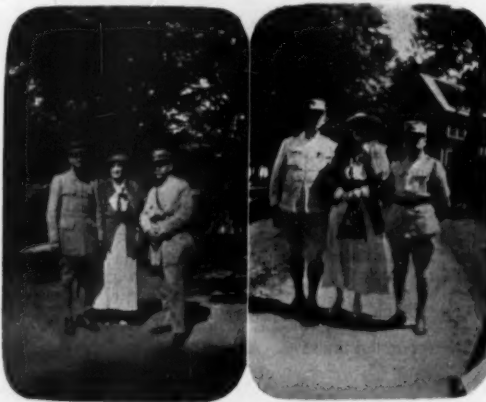
One who knows New York can always find pleasant antidotes to the sweltering heat of midsummer without going away from the heart of the city. For example, there is the newly rebuilt roof garden on the top of the Waldorf-Astoria Hotel, where one can enjoy a fresh breeze and listen to light summer music, without a thought of envy for those who are wiping mosquitoes off their perspiring faces by the seashore. The music is under the direction of Joseph Knecht, and his regular Sunday night concerts during the summer season have become so well known that they are now looked upon as a regular institution with a fixed place in the musical life of New York.

Rosalie Miller's Thrilling Week in Chautauqua

Last week in Chautauqua was a thrilling one for Rosalie Miller. On Monday the French Military Band made its initial appearance. Miss Miller sang two solos on this very memorable occasion. One was "Il est bon, il est doux" (Massenet) with piano accompaniment and the other, "Marche Lorraine" to band accompaniment. Her overwhelming applause will not be forgotten in a long while. The members of the band, hearing their own tongue so beautifully sung, were vociferous in their applause.

Tuesday she sang the cantata, "Joan of Arc" (Saul) and the consensus of opinion was that there could not be a more beautiful Joan of Arc or one who could sing that part with such clarity, purity and interpretation. She held her audience by the spirit of her voice and work and consequently had marvelous recognition.

The week with the French Military Band was most exciting, but the thrill of thrills took place on Sunday



ROSALIE MILLER AND THE FRENCH MILITARY BAND.

(Left) From left to right: Monsieur Villate, Rosalie Miller and Capt. Gabriel Pares. (Right) Two French soldiers who were wounded "over there" and are recuperating in this country as members of the French Military Band, and Rosalie Miller.

when the band departed. A Chautauqua Sunday is known for its conservatism and calm, but these French soldiers, who had seen service over there, caused the community to do away with every custom and bid them a suitable farewell. Nearly all Chautauqua crowded to and through the gates to wave a last good-bye. As they boarded the trains a request came for Rosalie Miller to sing the "Marseillaise" and she was made to stand upon a bench and electrified as well as inspired by the men standing at attention, she poured forth this great martial air with volume and spirit. It was indeed thrilling and not an eye was dry as the train pulled out. It was the final touch so needed to a week of wonderful music by them.



MRS. ARNOLD VOLPE VISITS DAUGHTERS.

The energetic wife of the conductor of the Stadium concerts, who has helped materially in making these events a success, visited her two daughters, Eleanor and Cecilia, last week at their camp near Fleischmann's, N. Y. The two concerts missed by Mrs. Volpe were the first since the series began.

San Carlo's New York Repertoire

An attractive repertoire has been selected for the San Carlo Grand Opera Company's second annual New York engagement, which opens at the Schubert Theatre on Monday, September 2. The list comprises seventeen different works, covered by twenty-four performances, six evenings and two matinees being scheduled for each of the three weeks. The operas to be presented are: "Jewels of the Madonna," "Carmen," "Traviata," "Aida," "Martha," "Gioconda," "Tales of Hoffman," "Romeo and Juliet," "Cavalleria Rusticana," "Secret of Suzanne," "Pagliacci," "Rigoletto," "Trovatore," "Lucia di Lammermoor," "Ehrea," "Barber of Seville" and "Faust."

The first week's repertoire is as follows: Monday, "Aida"; Tuesday, "Rigoletto"; Wednesday (matinee), "Tales of Hoffman" (evening) "Cavalleria Rusticana" and "Pagliacci"; Thursday, "Carmen"; Friday, "Faust"; Saturday (matinee), "Romeo and Juliet," (evening) "Trovatore."

Interest quite generally centers upon the second visit of the San Carlo singers here, due largely to the brilliant success achieved by them last season and the knowledge that a number of new and well known artists are to make their appearance with Impresario Fortune Gallo's forces. An effort is being made to secure the company for a week at the Boston Opera House directly following the local engagement, although previous guaranteed bookings elsewhere may deprive opera devotees of the Hub from hearing the San Caroloans.

The complete roster of principals has now been perfected by Mr. Gallo and will shortly be released for publication. Señor Salazar, the young Spanish tenor with the heroic voice, sailed from his native land last Monday, according to a cable received at Mr. Gallo's office, and will arrive in New York early next week. It is understood that Leone Zienovoff, the Russian tenor, is one of the new artists of the organization.

Royer—Amsden

Announcement is made of the marriage, on August 6, of Elizabeth Amsden, the leading dramatic soprano of the San Carlo Grand Opera Company, and Joseph Royer, the French baritone of the same organization. The union comes as a sequel to a romance that began on the San Carlo stage last September, when that organization, as the opening of its first New York engagement, sang Verdi's opera, "Aida." Upon that occasion Miss Amsden was the heroine and Monsieur Royer the Amonasro. Therefore the daughter has married her father, operatically speaking. The friendship of the two artists grew in intensity throughout the long San Carlo tour, never losing its warmth in spite of the zero weather encountered. An interesting fact in connection with the coming New York engagement of the San Caroloans is that both artists will again appear in the Verdi opera, which has been chosen as the inaugural of the second visit of the organization to the metropolis on Monday, September 2, at the Schubert Theatre. Mr. and Mrs. Royer have temporarily taken residence studios at Carnegie Hall, but will go on tour with the San Carlo company to the Pacific Coast.

President's Daughter Chairman of Russian Symphony Ladies' Committee

Modest Altschuler has received a letter from Margaret Wilson in which she says that she accepts the chairmanship of the ladies' committee of the Russian Symphony Society and that she wishes the society all the success possible.

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Namara Sings at Camp Merritt

On Thursday and Friday evenings, July 25 and 26, Namara, newly engaged soprano of the Chicago Opera Association, gave a joint recital with the Duncan Dancers and George Copeland at Camp Merritt, New Jersey. The first night her program was a group of American songs, including "I Am the Wind" (Florence Gere), Love's on the Highway" (Rogers), and Zo Elliott's "Long, Long Trail." Afterward, Namara sang arias from "Bohème"



NAMARA AND HER PLAYWRIGHT HUSBAND, GUY BOLTON, IN THEIR HOME.

and "Butterfly," and four encores to her own accompaniment. It is said that the boys all but raised the roof both times, so enthusiastic were they. As some one expressed it, "Namara's singing stopped the show." She had to repeat the chorus of "The Trail" three times, and finally made the boys sing it with her. She also sang and played her own arrangement of "La Marseillaise," which she is going to have published shortly.

On Saturday evening the program was much the same, but another stirring new song, Henry Hadley's "To Victory," was added. The song was splendidly received and instantly recorded a success.

Vera Barstow and Herma Menth

Play at Numerous Cantonments

Vera Barstow, violinist, and Herma Menth, pianist, have been appearing together at various cantonments during the past month. Miss Barstow, who was summing in the Green Mountains, had so many requests to play at the camps that she decided to shorten her stay and come back to play for the boys. Among her appearances so far have been Camp Lee, Petersburg, Va.; Fort Hamilton, Brooklyn, for Walter Pulitzer's series; Ellis Island for the navy boys, under the auspices of the Stage Women's War Relief Society; Camp Upton, L. I., for the Jewish War Relief Society, and for the aviators at Bayshore, L. I.

The audiences have averaged from 2,000 to 4,000 in every instance, and Miss Barstow and Miss Menth report that the tastes vary considerably as to the class of music appre-



VERA BARSTOW,
Violinist.

ciated. As a rule, the lighter class is most appealing, although there are occasional requests for selections in the more serious vein. By "light music" they do not mean ragtime, but the more popular concert numbers, such as the Kreisler compositions, the Sarasate "Gypsy Airs" for violin, and the Moszkowski and Chopin valses for piano. As there are never any printed programs, the boys appreciate very much when the artist announces the selections, and it makes a great hit with them if the artist, in giving encores, asks them to name the selections they would like to have played.

MUSICAL COURIER READERS

Gabrilowitsch and Detroit

The Musical Courier:

Somewhat contradictory reports have recently been circulated concerning a break between the Detroit Musicians' Union and me, which led to my resignation as conductor of the Detroit Symphony Orchestra, and concerning subsequent events, which caused me to reconsider my resignation. Permit me to state briefly the facts of the case:

Early in June, I went to Detroit in order to hear all local musicians who wished to become members of the reorganized Detroit Symphony Orchestra. The result of these examinations convinced me that there were some excellent players in Detroit, but that their number was not sufficient for the formation of a strictly first class orchestra. I realized that, in order to maintain a uniformly high standard of musical efficiency, it would be necessary to import a number of musicians from other cities. The importation of such "outside men" is, of course, permissible only with the consent of the local Musicians' Union. Therefore, upon my return to New York, I informed the Detroit union of the number of musicians whom I considered it necessary to import. The union, however, at that time did not find it possible to give the required authorization and insisted that the orchestra should consist chiefly of local talent. I replied that under such conditions I could not undertake the formation of a first class orchestra. I pointed out that since the directors, guarantors and supporters of the Detroit Symphony Orchestra were assuming heavy financial obligations in order to give Detroit a truly fine orchestral organization, it was my duty, above all else, to see that the orchestra should actually be first class—irrespective of the question where the musicians would have to be imported from. Unfortunately, the attitude of the union at that time remained uncompromising, and as a result I promptly telegraphed my resignation.

Subsequently the whole matter was put before the president of the American Federation of Musicians. The Federation represents all the local unions combined, and it is one of its prerogatives to adjust difficulties similar to the one above described. A conference was held at the New York headquarters of the Federation between delegates of the Detroit Union, the manager of the Detroit Symphony Orchestra and me. Joseph Weber, president of the American Federation of Musicians, acted as chairman, and a more impartial and fairminded umpire I have never met. Under his leadership difficulties seemed to melt away one after the other, and in a few hours all was adjusted to complete mutual satisfaction. In fairness to the delegates of the Detroit Union, Mr. Bailey and Mr. Motto, I must say that on this occasion they, too, showed a fine spirit of goodwill, which greatly facilitated an understanding. Just as soon as these gentlemen realized that what I was demanding was not for my own sake but only for the good of the orchestra and for the good of Detroit's musical future, they joined with us in an effort to find a satisfactory solution. Nor did they at any time become unfaithful to their duty of protecting the interests of the Detroit local musicians. It was mutually agreed that in every case, when compatible with artistic efficiency, a Detroit musician should be engaged in preference to a musician from elsewhere—a point of view which I consider absolutely just and fair. I was requested to have additional examinations held in Detroit for those of the local musicians who, owing to nervousness or unpreparedness, had failed to do themselves justice at previous examinations. I willingly agreed to hold a number of places in the orchestra open for Detroit musicians, pending the result of such additional examinations. On the other hand, the delegates of the union agreed that, if the necessary number of local musicians should fail to qualify at the supplemental examinations, I should thereafter have free hand to fill the vacancies in the orchestra by importing the most desirable players from other cities.

It was again proved in this case that whenever men get together they can usually come to a satisfactory agreement, whereas long distance arguing by mail and wire often creates only misunderstanding and "widens the gap."

As matters now stand, I can guarantee that the Detroit Symphony Orchestra will be an absolutely first class organization. It would have been impossible for me to associate my name with any other. That is what at one time led to my resignation. The very fact that I now have withdrawn my resignation is in itself sufficient proof that things have changed. Conditions have been created which ensure the formation of an orchestra of the very highest musical standard. The splendid support given by the guarantors of the organization enables us to engage the very best orchestral musicians at salaries corresponding to their ability. Many first class players from all parts of the country are anxious to become members of the Detroit Symphony Orchestra, because they wish to be associated with a young and progressive organization and because they believe in the tremendous musical future of Detroit—as I do. With the co-operation of the union, now working hand in hand with us, with the enthusiasm and the eminent musical ability of the players and with the generous support of the public, the future of the Detroit Symphony Orchestra is assured.

(Signed) OSKAR GABRILOWITSCH.

McCormack Discovers Old American Song

At his concert at Ocean Grove, N. J., on Saturday evening of this week, John McCormack will open his program with a novel group, not only interesting in itself, but affording splendid proof of his versatility and mastery of musical styles and diction. It will be made up of an old French song, "Travail d'Amour," an old Italian song, Giordano's "Caro mio ben," the old English "Phyllis Has Such Charming Graces," and an American song of the time of the Revolution. This song, "Tired Hands," discovered among some old manuscripts in the music department of the Boston Library by McCormack himself, has



PHYLLIS LA FOND.

The young soprano, who scored a tremendous success as soloist with the Stadium Orchestra, New York, on Saturday evening, August 10.

been arranged for him by Wallace Goodrich. Its hearing at Ocean Park will well be the first in nearly a century.

Mayo Wadler's Saratoga Springs Program

Following is the program which Mayo Wadler, "America's own violinist," will play at Saratoga Springs next Saturday at his concert with Caruso, on the occasion of the great Steeplechase for the benefit of the Red Cross: "Sun Dance," "Pickaninies," "The Bees," "Indian Snake Dance," Cecil Burleigh; Swedish airs, Paul Juon; "Meditation," Cottenet; "Du Pays Natal," Smetana; Hungarian airs, Rachmaninoff.

It is interesting to note that the largest part of this program is devoted to works by native composers, in accordance with Mr. Wadler's express aim to feature American works for the violin. The preference given to the works of Cecil Burleigh arises from the fact that this composer has enriched American violin literature with works of the first order, expressive of the spirit of the country. There is not only the tang of the West in his themes, but the breadth and the freedom of democracy. Mr. Burleigh has written hundreds of works for the violin, and representative selections will be featured by Mayo Wadler during next season. He is now planning a program made up of Burleigh works exclusively. This is the first concrete step taken by an American violinist to emancipate America musically, not from any desire to be different, but from inner conviction of the future of American music.

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MARIE MORRISEY TELLS REQUISITES FOR SUCCESSFUL SINGER'S CAREER

Contralto Says Personality Comes First, Then Brains, Musicianship,
Money and Voice

"I am going up to see Marie Morrisey for an interview, so I won't be back again until the morning." That was the MUSICAL COURIER representative's announcement to another member of the staff.

"Don't blame you for not hurrying this hot day, but even so, I envy you. What is more, I wish I were in your boots this minute!" he replied.

"Er—do you know Miss Morrisey?"

"No; at least, I haven't met her, but I have heard her sing and felt her personality and I like her! Give me the singer with personality every time!" he concluded as he bent over his work, and the writer departed.

On the way up town, the question of personality occupied much of her thoughts. What personality really was and the part it played on the concert stage. The answer, however, came when Miss Morrisey greeted the visitor with a smile and a cheery: "Sit over there by the window, please do; it will cool you off. This heat is getting the best of me and I am going off tonight to Lake Mohegan over the week-end to see if I can get away from it!"

"Do you know," she continued, "I was so glad when I heard you were coming and not a man interviewer. First, because I don't like being interviewed, and second the day is too hot to primp up for the opposite sex!"

"Yet, I know one who wishes he could be where I am now. He is interested in your personality, he says. And that, by the way, wouldn't be a bad question as a starter: 'What part do you think personality plays in the makeup of an artist?'"

"Personality counts for a very great deal with me. As a matter of fact, in my mind—perhaps many will disagree—personality comes first, then brains, musicianship, money and voice. The five requisites for a well founded career. Now, don't you think that is a bit logical. For example, take Mme. — — — (mentioning a now very famous diva) it took her years to get where she is today because she was so unprepossessing, even though her voice was simply glorious. On the other hand, there are some hideous cases of people getting ahead—for a while—on one of these requisites—money! But if a singer has atmosphere in her personality, she is at least one step along the road!"

The writer suddenly realized that Marie Morrisey knew what she was talking about. And the remarkable part of the whole discussion was that she simply radiated personality all the time she talked.

Miss Morrisey is a handsome woman, tall and of fine carriage, she is chic, sympathetic and charming as a woman naturally should be, yet linked with this is something that often appeals more to some people—she has the frank and jovial spirit of a good friend—a comrade or pal. And that is just the reason that she is such a great favorite with the boys in the camps where she has sung. She is cheerful and understands each and every one. When the writer mentioned her singing in the camps, she said:

"Oh, those fine, strapping boys! How I wish I were over on the other side with them. No, not only to hear their boisterous applause after one of my songs, but to wait on them. Yes, I mean every word, so much so that next year I hope to be able to arrange my affairs so as to go to France as an ambulance driver and canteen worker. I am strong and healthy and I feel we must all be in this battle before long. However, I don't want to do Red Cross nursing as I am not able to witness intense suffering. One thing, though, if I do go abroad, I shall do so at my own expense. I do not believe one should expect the Government to stand the expense, unless, of course, he is downright poor. I shall have to make some sacrifices, no doubt, but in doing so I shall be doing a little bit toward winning the war."

Although Miss Morrisey only credits herself with "a little bit," the writer knows that she has done lots to raise money for the soldiers. Upon one tour last winter, she raised exactly \$1,200 in all for a number of local chapters of the Y. M. C. A. She did it in this way. Instead of singing encores where they were demanded after certain songs, Miss Morrisey would save them up to the end of her program. Then, she made a little speech (in her frank, admirable way) and asked those who wanted to

hear the songs the soldiers liked the most to remain, but by doing this, each one would be required to drop some small contribution in a basket, passed for the purpose, which sum was to be turned over to the city's local branch.

Miss Morrisey has had the distinct privilege of receiving two commissions from the boys of two regiments "overseas," one conferred the title of lieutenant upon her and the 303rd Engineers—now "somewhere in France"—made Miss Morrisey a colonel.

If Miss Morrisey had been born in Russia instead of in Uncle Sam's territory, the writer suspects that she would at present be a member of the women's regiment—but in the cavalry. Because her great love of horses would determine that branch of service.

"I am crazy about horses and horseback riding," she remarked during the conversation, "and I ride in the Park every day. Maybe, you'll think me extravagant, but—to



MARIE MORRISEY,
Soprano.

use a common expression—I get my money's worth of enjoyment and health. There is nothing like it for keeping one in good form. I mean general physical normalness.

"I have a regular routine each day. First thing in the morning I have to have my ride, then I work several hours with my accompanist and go down to Dudley Buck for a lesson; yes, every day! In the afternoon I practice and squeeze in a little time for the dressmaker and lessons in driving an automobile.

"The latter, in confidence, is for use abroad. As for my gowns, I have had lovely ones designed, but each has been thought out with the idea of taking them with me wherever I go!" And the MUSICAL COURIER representative knew what that meant.

"You do a great deal of church work, don't you?" asked the writer.

"And I love it. It is quite different from anything else. I was singing in church years before I entered the concert field four years ago. To be exact," putting her first finger to her forehead in momentary thought, "it was twelve years ago that I got my first job in what I now am pleased to call a 'penny church' at a salary of \$200 a year. A year later I went to another church for \$300, and there I stayed until four years ago, when I left at a salary of \$900. Since

that time I have been with the Fifth Avenue Presbyterian Church."

"You say you have only been in concert work four years?"

"Yes, that is all."

"How did you happen to start? And to what do you attribute your remarkable progress?"

"When I first decided to do that sort of work," Miss Morrisey said seriously, "I did so realizing that it was a case of sinking or swimming, and I wanted, very, very earnestly to swim. It was a big struggle, but I know that the end was worth the effort. I do not call my progress remarkable, however, because why should it take one year to find out whether she is wasting time? One should decide for herself within a year or two." Here it was that the contralto expressed her appreciation of the work that Dudley Buck has done for her voice. Although she had several other teachers, Mr. Buck is the only one she feels is worthy of recognition.

"Yours has not been a case of an American being hindered by her nationality, then?"

"Certainly not! I believe this country is willing to patronize its own artists, but the artists must never forget to impress their audiences with the seriousness of their art. Do you know what the American artists remind me of? The gigantic tanks that in spite of obstructions go 'over the top.' A forceful way of putting it."

"I have always found people willing to help where they could and encourage where it was warranted. You hear some artists and otherwise talk about 'knockers' and 'jealousy.' That is to my mind largely a case of the person's mental state. I know when I started out friends gave me this kind of advice: 'Look out for Marie Morrisey, and no one else.' Accordingly, I went about with eyes wide open looking for knocks and all kinds of trouble, and for a while I was disappointed."

"I have learned to love life for itself and the people in it for themselves. I have some fine friends, and I am happiest when they are around me. You see, I have never been alone. My mother has always been with me and we chum it together." This increased the writer's interest in her mother, who was packing her daughter's suit cases and answering the phone in the next room when it rang.

"Yes, mother is a great help. I don't know what I'd do without her. She attends to my business and—sews on all my buttons," she laughed.

"And what are you most interested in at the present time?" asked the writer.

"Do you know, some may think I am saying it for effect, but it is not so. I am interested in all American songs, and I have some beautiful ones. I discovered a cycle of five songs in English and French by an American composer that is charming, and then there are those songs of Mr. Cadman's. Do you know Meta Schumann? She has written some beautiful things and is fast becoming recognized as a composer of real merit. One song, 'Oh, Thou Mortal Night' (the writer thinks that was the name of the song) is exceptional. And the publisher has taken over a number of other lovely things of hers. Yes, as far as I can do so, I shall make a specialty of American songs."

As the writer rose to go, she was introduced to Miss Morrisey's mother, who is young enough to be taken for an elder sister. "No wonder they chum together," she thought, "they are both young and fond of life." As the writer was being let out, the phone rang, and Miss Morrisey excused herself to talk to some one who was going away with her over the week end, and the last thing she was heard to say was typical of the eternal woman: "My dear, I don't know what I shall wear; maybe my blue dress." J. V.

Elsie Baker, Contralto

Elsie Baker, the popular young American contralto, has been appearing at the various camps and navy yards in conjunction with the Victor Orchestra, Josef A. Pasternack, director. Miss Baker and Mr. Pasternack have presented such attractive programs that in several instances they have been requested to repeat them in toto. A concert given for the sailors was held at the League Island Navy Yard in Philadelphia early in July, and another recent one was given for the soldiers at the Red Cross Convalescent House, Camp Dix, N. Y., on July 26. Miss Baker sang Tchaikowsky's "Ye Who Have Yearned Alone," and the "Flower Song" from "Faust." The orchestra gave a short group, and Miss Baker followed with an appealing and tender interpretation of Nevin's "Rosary," which pleased the men almost as much as her next selection, "In an Old Fashioned Town," by Squire. A xylophone solo, "Poet and Peasant," rendered by Mr. Reitz, preceded the closing number by the orchestra, Ponchielli's "Dance of the Hours." Miss Baker concluded the program as usual by leading those present in "America."

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SUMMER NOTES

Hanna Brocks-Otteking is spending the summer at Rosendale, Ulster County, N. Y., where she is preparing her repertoire for the coming season.

Anna Laura Johnson, of Columbia, Mo., who did much to raise the standard of the music when director of the choir of the M. E. Church of Norwich, N. Y., sang the offertory solo at the evening service July 28. Mrs. Archie L. Weeden sang Wooler's "Consider and Hear Me" at the morning service, and the choral numbers included Nevins' "Jubilate" and "Fear Not, I Am With Thee," by Williams. F. W. Riesberg is organist and director.

Lisbet Hoffmann arranged a very successful affair July 27 at Woodstock, N. Y., including "The Lotus of the Night," a Hindoo masque, music by H. B. Meyer, and a similar work, "The Garden Gods," music by H. W. Closson. The performance was artistically arranged out of doors. Several of Miss Hoffmann's pupils assisted her. Both Mr. Closson and Mr. Meyer are very promising American composers. Mr. Closson is in France, in war service, and Mr. Meyer is spending his summer vacation in Woodstock. His music, with its oriental coloring, was very effective.

Countess Gilda Ruta's pupil, Anna Amato, played piano solos with success at Fort Slocum a fortnight ago, and later at Hempstead Aviation Field. Mme. Ruta has now gone to the country for her vacation.

Emma A. Dambmann, president of the Southland Singers, has completed her plans for next fall. Roy William Steele has been selected as the new conductor of the society, and many interesting programs will be published early in September. If war continues, the Southland Singers will be heard at the different camps. The concert given at Camp Merritt on April 12, 1918, was a great success. On this occasion Alice Eversman, soprano, of the Metropolitan Opera Company, and Mme. Dambmann, contralto, were heard to splendid advantage in a duet from "Aida."

Frances Eddy, organist, substituted at Willis Avenue M. E. Church, New York, during July, and the authorities expressed much satisfaction with her playing. She comes of a musical family, her sister, Madeline H. Eddy, being conductor of the Women's Philharmonic Orchestra.

Felice de Gregorio, artist-pupil of Sergei Klibansky, gave a most successful recital at the New York Institute of Applied Music the end of July. His beautiful voice and artistic singing were much admired. He had to give several encores. Miss Keppel was a very capable accompanist.

Hattie Arnold, also a Klibansky pupil, has received an offer to go on tour with "The Eyes of Youth" company.

Music at Willow Grove under

Conductor Leps' Baton

The concerts at Willow Grove Park by Wassili Leps and his symphony orchestra are attracting, as usual, large and demonstrative audiences. Mr. Leps' first concert was given on Sunday afternoon, July 28. Four concerts are given each day: the first from 2.30 to 3.15; the second, 4.30 to 5.30; the third, 7.45 to 8.30, and the last, 9.45 to 10.45. Willow Grove might well be called the center of Philadelphia music in summer, for there is music going on nearly all the time. Mr. Leps has shown a thoroughly discriminating taste in the selection of his programs and the choice of artists.

The soloists from July 28 to August 2 included: Emily Stokes Hagar, soprano; Vera Curtis, of the Metropolitan Opera Company, dramatic soprano; Hunter Welsh, pianist; George Rothermel, tenor; Marie Stone Langston, Horace R. Hood, R. Sternberg, Henry Gurney, Florence Easton, dramatic soprano of the Metropolitan Opera Company; Francis MacLennan, tenor of the Chicago Opera Company; Susanna Dercum, John F. Braun tenor, director of community singing, Council of National Defense; Elsie Lyons Cook, soprano; Paul Volkmann, tenor; Emil Schmidt, violinist and concertmaster.

The programs were as follows:

SUNDAY AFTERNOON, JULY 28

First concert. Soloist, Emily Stokes Hagar, soprano. Overture, "Carnival Romaine" (Berlioz); "Aubade Printaniere" (Lacombe); March from "The Queen of Sheba" (Gounod); "Lead, Kindly Light"; "Forest Song" from "Robin Hood" (De Koven); "Carmen," fantasy (Bizet).

Second concert. Soloist, Vera Curtis, dramatic soprano, of the Metropolitan Opera Company. Overture, "Barber of Seville" (Rossini); "Nearer, My God, to Thee"; "Egyptian" (Luigini); Swedish Wedding March (Soederman); aria from "Carmen" (Bizet); Vera Curtis; finale from Fourth Symphony (Tchaikowsky).

EVENING

Third concert. Triumphant March from "Aida" (Verdi); overture, "Raymond" (Thomas); fantasy on themes from "Madame Butterfly" (Puccini); Egyptian March (Bizet).

Fourth concert. Soloists, Vera Curtis, dramatic soprano, and George Rothermel, tenor. Overture, "Phedre" (Massenet); value from the "Nutteracker Suite" (Tchaikowsky); fantasy, "La Boheme" (Puccini); "Finlandia" (Sibelius); "Espana" (Chabrier); aria from "Cavalleria Rusticana" (Mascagni); Vera Curtis; "March Slav" (Tchaikowsky).

MONDAY AFTERNOON, JULY 29

First concert. Overture, "Si, j'etais Roi" (Adams); "Les Syrenes" (Giere); "Scenes Poetique" (Godard); "Carneval in Paris" (Svendsen).

Second concert. Soloist, Vera Curtis. Overture, "The Bartered Bride" (Smetana); andante (Balakirew); intermezzo (Tchaikowsky); "Balatelle" from "Pagliacci" (Leoncavallo); "Bacchanale" from "Samson and Delilah" (Saint-Saens).

EVENING

Third concert. Symphony in D minor (Cesar Franck).

Fourth concert. Soloists, Vera Curtis, Hunter Welsh, pianist. Overture, "1812" (Tchaikowsky); concerto for piano and orchestra, E flat major (Liszt); "Danse Macabre" (Saint-Saens); violin solo by Emil F. Schmidt, concertmaster; "Air des Bijoux" from "Faust" (Gounod); Festival March from "Sigurd Jorsalfar" (Grieg).

TUESDAY AFTERNOON, JULY 30

First concert. Overture, "Ivan Susanina" (Glinka); suite, "Roma" (Bizet); "Chant sans Parole" (Tchaikowsky); Dance from "Prince Igor" (Borodine).

Second concert. Soloist, Vera Curtis. Overture, "Le Cid" (Thomas); andante sostenuto (Tchaikowsky); erotic (Grieg); andante in moto di canzone (Tchaikowsky); "Air de Ballet" (Massenet); aria from "Cavalleria Rusticana" (Mascagni); Vera Curtis; "Torchlight March" (Giacomo Meyerbeer).

EVENING

Third concert. Soloist, Vera Curtis. March, "With Pomp and Circumstance" (Elgar); overture, "Melpomene" (Chadwick); "Molly on the Shore" (Grainger); "Oh, Patria mia" from "Aida" (Verdi); Vera Curtis; Three Dances from "Henry VIII" (Edw. German).

Fourth concert. "Il Trovatore" (Verdi); soloists: Leonora, Emily Stokes Hagar; Azucena, Marie Stone Langston; Manrico, George Rothermel; Count di Luna, Horace R. Hood; scene e cavatina (Leonora), scene e romana (Count and Manrico), scene and terzet (Leonora, Manrico and Count), canzone (Azucena), scene and duet (Azucena and Manrico), recitativo and aria (Count), tenor solo (Manrico), "Miserere," trio and finale.

WEDNESDAY AFTERNOON, JULY 31

First concert. Overture, "La Gazza Ladra" (Rossini); Danse des Hindous" (Bizet); first movement from "Scheherazade" (Rimsky-Korsakov); finale (Balakirew).

Second concert. Soloist, Vera Curtis. Overture, "Russian et Ludmilla" (Glinka); rhapsody, "Espanole" (Ravel); allegro con grazio, from "Symphony Pathetique" (Tchaikowsky); "Angelus," "Fete Boheme" (Massenet); aria from "Carmen" (Bizet), Vera Curtis; "Cortege de Bachus" (Delibes).

EVENING

Third concert. Overture, "1812" (Tchaikowsky); bass solo, "Il Lacerati Spirito" (Verdi), R. Sternberg. "Lucia," opera (Donizetti); soloists, Lucy, Emily Stokes Hagar; Edgar, Henry Gurney; Henry, Horace R. Hood; assisted in the text by Eva A. Ritter, contralto; George Ems and R. Sternberg; recitativo and duet (Lucy and Edgar), aria (Edgar), recitativo and duet (Lucy and duet (Lucy and Henry), "Mad Scene" (Lucy), "Sextet."

Grand patriotic demonstration, inaugurating the National Liberty Sing Movement, given under the auspices of the War Camp Community Service, Charles M. Schwab, speaker.

Fourth concert. Overture, "Maximilian Robespierre" (Litoff); "When the Boys Come Home" (Speake), Florence Easton, soprano; "Americans Come" (Fay Foster); "Battle Hymn of the Republic," three verses sung by Liberty Song Leaders; "Over There" (Cohan) (copyright, Leo Feist, Inc.), two verses sung by Liberty Song Leaders.

At the request of Conductor Leps, both Mr. Schwab and Mr. Stotesbury conducted "Over There" to much applause.

"The Warrior" (Burleigh), Francis MacLennan, tenor; "There's a Long, Long Trail" (Elliott) (copyright, M. Witmark & Sons), two verses sung by Susanna Dercum; Jewel Song from "Faust" (Gounod); Vera Curtis; "The Marcellaine," John F. Braun, tenor; "Keep the Home Fires Burning" (Novello), sung and directed by John F. Braun; duet, "Bimba non Piangere" from "Madame Butterfly" (Puccini), Florence Easton and Francis MacLennan; address by Charles M. Schwab, director of National Emergency Fleet Corporation; "The Star Spangled Banner."

THURSDAY AFTERNOON, AUGUST 1

Second concert. Soloist, Vera Curtis. Overture, "Benvenuto Cellini" (Berlioz); Menuette, flute solo, Mr. La Monaca; Farandole (Bizet), intermezzo and Valse Lento from "Sylvia," Pizzicato (Delibes); "Balatelle" from "Pagliacci" (Leoncavallo), Vera Curtis; allegro con fuoco (Tchaikowsky).

EVENING

Third concert. Soloist, Vera Curtis. Carnival Overture (Dvorak); "Le Rouet d'Omphale," symphonic poem (Saint-Saens); value from "Nutteracker Suite" (Tchaikowsky); "Air des Bijoux" from "Faust" (Gounod), Vera Curtis; fantasy on themes from "La Boheme" (Puccini).

Fourth concert. "Madame Butterfly" (Puccini); soloists, Butterfly, Elsie Lyons Cook; Suzuki, Marie Stone Langston; Pinkerton, Paul Volkmann; Sharpless, Horace R. Hood.

FRIDAY AFTERNOON, AUGUST 2

First concert. Overture, "Norma" (Bellini); "Peer Gynt" Suite (Grieg); "Irish Rhapsodie" (Herbert).

Second concert. Soloist, Vera Curtis. Overture, "Fra Diavolo" (Auber); scherzo (Balakirew); "L'Après Midi d'une Faune" (Debussy); "Danse des Marionnettes," Variation, "La Fricassee" (Debussy); "Ruses d'Amour" (Glasounov); aria from "Cavalleria Rusticana" (Mascagni); Vera Curtis; "Scenes Poetique" (Godard).

EVENING

Third concert. Soloist, Henry Gurney, tenor. Overture, "Phedre" (Massenet); "Petite Suite" (Debussy); "Danse Macabre"

(Saint-Saens) violin solo, Emil Schmidt, concertmaster; recitativo, "Deeper and Deeper Still," aria, "Wait Her, Angela," from "Jephtha" (Handel), Henry Gurney, tenor; "Caprice Espagnole" (Chabrier).

Fourth concert. Soloist, Vera Curtis. "From the New World" (Dvorak); aria from "Carmen" (Bizet), Vera Curtis; "Caucasian Sketches," "Cortege du Sirdar" (Ippolitow-Ivanow).

Vera Kaighn's Excellent Season

Vera Kaighn, the dramatic soprano, enjoyed one of her busiest seasons during 1917-18. From March, 1917, until June 28, 1918, Miss Kaighn, who is a great favorite in the Middle West, appeared in the following cities and towns:

In 1917: March 1, Pittsburgh, Pa.; March 2, Pittsburgh, Pa.; March 8, Pittsburgh, Pa.; March 15, Wilkesburg, Pa.; March 22, Philadelphia, Pa.; March 29, Pittsburgh, Pa.; April 9, Pittsburgh, Pa.; April 11, Uniontown, Pa.; April 12, Pittsburgh, Pa.; April 13, Sharon, Pa.; April 19, Pittsburgh, Pa.; April 21, Pittsburgh, Pa.; April 22, Pittsburgh, Pa.; April 23, Pittsburgh, Pa.; April 28, New Brighton, Pa.; May 3, Camden, N. J.; May 9, Pittsburgh, Pa.; May 14-20, May festival, Pittsburgh, Pa., one week; May 30, Brookville, Pa.; June 4, Johnstown, Pa.; June 19, Pittsburgh, Pa.; August 2, Camden, N. J.; August 10, Atlantic City, N. J.; August 13, Philadelphia, Pa.; August 19, Allentown, N. J.; August 24, Asbury Park, N. J.; October 5, New Brighton, Pa.; October 10, Pittsburgh, Pa.; October 11, Pittsburgh, Pa.; October 15, Pittsburgh, Pa.; October 16, Johnstown, Pa.; October 17, Pittsburgh, Pa.; October 18, Pittsburgh, Pa.; October 19, Pittsburgh, Pa.; October 24, Pittsburgh, Pa.; October 25, Pittsburgh, Pa.; November 13, Pittsburgh, Pa.; November 15, Pittsburgh, Pa.; November 21, Pittsburgh, Pa.; November 22, Pittsburgh, Pa.; November 28, Pittsburgh, Pa.; November 29, Pittsburgh, Pa.; December 1, Carnegie, Pa.; December 1, Pittsburgh, Pa. In 1918: January 17, Columbus, Ohio; January 18, Akron, Ohio; January 23, Toledo, Ohio; January 24, Cleveland, Ohio; January 25, Youngstown, Ohio; January 28, Donora, Pa.

Küzdö Sends Greetings from Lake George

Victor Küzdö sends greetings to the MUSICAL COURIER from Lake George, N. Y., where, as he says, he is "neither teaching nor studying, just having a 'lazy' time of it."

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MUSICAL COURIER

Weekly Review of the World's Music

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IF YOUR COPY IS LATE

Because of the unprecedented transportation conditions, all periodicals will frequently be delivered late. If your copy of the Musical Courier does not reach you on time please do not write complaining of the delay, as it is beyond our power to prevent it. Until transportation conditions are improved these delays and irregularities are unavoidable.

Art continues to advance. The local Winter Garden revue has a number called "The Galli-Curci Rag."

In Coningsby Dawson's book, "Out to Win," a felicitous phrase describes "a valley where machine guns tapped like thousands of busy typewriters working on death's manuscript."

Smetana's "Bartered Bride" has appeared on many a program as the "Battered Bride," but one of our comps introduced a new variety on the galley proof last week—"The Bartender's Bride."

Hand it to the press agent again! "Farrar reported hurt in Movie Battle" caught the papers last week, so we all know now what the irrepressible Geraldine is doing this summer. The name of it is "The Hell Cat."

Notwithstanding the press of war news and the scarcity of print paper, that old story about typewriting or clothes' washing or general housework made lighter by musical accompaniment managed to struggle into print again last week for its annual appearance.

W. J. Henderson, music critic of the Sun, is also author of a standard textbook, "Elements of Navigation." On the other hand, we venture to doubt if there is a ship's captain in the world who could prepare a standard textbook on "Elements of Music."

The music market these days is "swamped" with patriotic songs—good, bad and indifferent. Among those that stand out conspicuously as "songs that have come to stay" are Zo Elliott's "Long, Long Trail," B. C. Hilliam's "Freedom for All Forever" and George Cohan's "Over There." There are, perhaps, a few others, especially one just published by Leo Feist, Inc., "Women of the Home-

land" (God Bless You, Every One!), by Bernard Hamblen. This new number is a splendid work and is already enjoying excellent favor among the more critical music lovers.

The annual convention of the National Association of Organists, which took place last week at Portland, Me., was an unquestioned success from beginning to end. The next issue of the MUSICAL COURIER will have a long and detailed description of the convention, with many photographs and snapshots.

Just as this issue goes to press, the Serafin rumor, naming that Italian conductor as Muck's probable successor, crops up again, this time in the form of a despatch from Boston in the daily press. We doubt very much that the choice will fall upon him. He is a good man in opera—one of the best in Italy. At the Metropolitan he would be useful; but do the Boston trustees feel sure of his ability as a symphony leader?

There is food for thought in the long debate held recently in the Japanese House of Peers, which stopped discussing war and war measures long enough to consider the question whether or not the ancient and classic Japanese music should be supported as against the wider introduction of occidental music, the Minister of Education supporting the latter. The story of this debate and much more of musical interest from Japan is to be found in the Tokyo letter on another page of this issue.

Nearly every day the MUSICAL COURIER hears from one artist or another who wishes to volunteer their professional services either for the training camps here or the rest camps "over there." To these the short special article in another part of this issue entitled "About the Y. M. C. A. Overseas Work" will be of special interest. The "Y" is doing a splendid work and now that the direction is in proper hands, everything is going smoothly as the proverbial kind of bell.

A stop press telegram to the MUSICAL COURIER from Boston states that after the meeting of the board of trustees, held there on Monday, it was learned that both Toscanini and Rachmaninoff are definitely eliminated as possibilities for the coming season, though there is a chance of securing the former for the season of 1918-19. This looks as if the trustees are contemplating making a contract with some one for the coming season only. Why not try an American? The MUSICAL COURIER has named a half a dozen, any one of whom would acquit himself with credit.

Pittsburgh had the honor of being the first city to hear the new American wedding march which has just been completed by John Philip Sousa. Under the composer's direction, it was played there on Tuesday of last week by his famous band, and received with great demonstrations of approval by an audience of the usual Sousa size. Said the Pittsburgh Despatch: "It approaches a classical intricacy, but brings forth clearly a very sweet melody symbolic of happy affection," by which we judge it must be some march, though just what "classical intricacy" means still escapes us. We understand that Reginald de Koven is not content to let Sousa reap all the laurels and that he soon will be in the field with a rival American wedding march (Boston Music Company).

A letter to the MUSICAL COURIER from Ossip Gabrilowitsch, published in another column, shows that all the stories circulated about inner trouble in the Detroit Orchestra are untrue. Gabrilowitsch remains as conductor of that organization and gives his personal guarantee that his body of players will be of first-class artistic standard and efficiency. The misunderstanding between the leader and the Detroit Musicians' Union was purely a local one and has been adjusted easily, largely because of the frankness, fearlessness, and unswerving high musical ideals of Gabrilowitsch. His stand was solely that he desired Detroit to have an orchestra of the very first-class, and as the local Union found itself in accord with that desire, the differences of opinion were quickly adjusted in the manner described in Mr. Gabrilowitsch's letter.

IGNORANCE OR COWARDICE?

"Volpe is a hard-working, sincere, musician, of German birth, I believe—" The statement quoted above is from the weekly—one should say, "weakly"—babblings of Beelzebub, who takes refuge in anonymity and a cowardly "I believe" to attack a man who has not and never has had any connection with Germany. Accusing a man of pro-German leanings or of German birth in this country at the present time is an offense that has caused more than one person to be called before the district attorney. For the information of Beelzebub and in the hope—a vain one—that he may be shamed into investigating facts before shooting at some other person who has incurred his displeasure, we make the following statements:

Arnold Volpe was born in Kovna, Russia, of Russian-Jewish parentage.

His musical education was obtained at the Imperial Conservatory of Music, Petrograd.

He was made an honorary citizen of Petrograd, a most unusual honor to be conferred on a Jew under the old regime.

His only military service was performed in the Russian army, in which he served as a volunteer for one year. He came to America in 1898.

He has been an American citizen over nine years.

He never lived in Germany and never appeared professionally in that country.

We might add that, though Mr. Volpe and Beelzebub are alike in being born outside of the United States, they are different, inasmuch as Volpe's name is decidedly not German in character, whereas Beelzebub's name is one of the most common in Germany.

Are these "babblings" sacred? Surely some of the young men in Beelzebub's office could detect the misstatements which creep into them so often that one might think them intentional. But presumably the old gentleman brooks no menial interference with his inspired revelations. He is the Joseph Smith of music. And how we should hate to be one of the young men who have to go out and do the explaining which must necessarily follow upon such prejudiced personal attacks as regularly characterize Beelzebub's columns!

Beelzebub accuses Mr. Volpe and his men of not having played the "Marseillaise" with "any particular spirit or enthusiasm" at the Stadium concerts. Don't you think that what really aroused the ire of Beelzebub was an error of omission on Mr. Volpe's part, not one of commission? He omitted to ask Beelzebub to come up to the Stadium some evening and deliver that dear, old, moth-eaten speech that has emptied the house all the way from Paris (Maine) to Walla-Walla (Washington) and back again. And now it's too late!

CHEVILLARD

As the announcement of the Boston Symphony conductorship still hangs fire, we hear a name mentioned that has not appeared before, that of Camille Chevillard, of Paris. Chevillard is a conductor of long experience. He married a daughter of Lamoureux, founder and first conductor of the famous Lamoureux Orchestra, of Paris. Chevillard became assistant conductor of the Lamoureux Orchestra in 1886 and succeeded Lamoureux as principal conductor in 1887, a position he has held ever since. Of course he has been a professor at the Paris Conservatoire for years past—hardly any prominent French musician escapes that—and in 1913 Jacques Rouché, succeeding to the directorship of the Paris Opéra, called him to that institution as one of the principal conductors.

It will be seen that Chevillard's experience as a conductor covers a period of over thirty years. Competent critics classify him as a man of the first rank in his profession, but in no way one of the "prima donna" conductors. Chevillard is still conducting, in alternation with Pierné, the concerts of the combined Lamoureux-Colonne Orchestra, which has taken the place of the two separate orchestras that existed before the war, and he is still engaged at the Opéra. But the Lamoureux-Colonne Orchestra could easily get along with Pierné alone and the French Government—which controls the Opéra, a national institution—would certainly be glad to send so distinguished a representative of the best in French musical life to America. Sir Henry Wood and Arturo Toscanini—doubtless much to the surprise of the Boston trustees—do not seem to have been sufficiently overwhelmed by the proffered honor to accept it, and it would not be at all surprising to see Chevillard at the helm in the Hub. He is a "logical candidate," as we say in politics.

MUSIC AND THE SOLDIERS

Music is necessary in any war. This has been demonstrated, and the kind of music necessary is evidently of the popular order. During the Civil War the war songs did much to make the work of the soldiers possible, while it served to create a spirit of patriotism on the part of those who stayed at home. Many a man now living will remember the effect of the war songs that were sung by the children at school, and these same songs of the day had their influence in bringing to the ranks the men who made up the army of fighters.

Today we are meeting with the same demonstration as to the effects of music, and while we seem to lack much of the same quality of popular songs of those days, yet we must admit that George Cohan's "Over There" carries with it that same feeling of patriotism which permeates all that is musical in the affairs of the army.

We need music for the soldiers. We need music for the people who are doing their work at home, and all this creates a demand and a desire for music that is absolutely essential to the welfare of the morale of the soldiers, and to maintain the mental attitude which will bring to the people at home that fortitude so necessary when the honor rolls are published.

We must not make the mistake some seem to feel necessary that music is an unnecessary expense, for the music of the army is not measured in dollars and cents—it is one of those elements that go to make victory easy, that creates that spirit of patriotism all should possess, and that brings to bear that loyalty we must all give to our Government at this time. Nothing will inspire patriotism like a brass band, and even the fife and drum give that uplift which spells patriotism and compels an attention to the needs of the day that otherwise would lie dormant and which only music can bring to the surface. This shows its meaning in demonstrations that have for their effects the rousing gatherings of the masses, which do much to cheer the boys who are going "over there," and also stimulate the boys on this side who are preparing to stand side by side by those who are doing the fighting and singing our songs of glory and patriotism.

We can do our bit for the boys by contributing to provide the music they need. We can make music for the boys that will cheer and create confidence. All this talk about what is good music and what is bad in music is absolutely futile. What is needed are the inspiring strains of the popular music of the day such as John Phillip Sousa's marches, "Hands Across the Sea," the old "High School Cadets," the "Liberty Bell," and best of all, "The Stars and Stripes Forever."

The musician who looks scornfully down on this kind of music as not being music, must remember that it is the popular music that is demanded by the army boys. We must meet the demands of those who are doing the fighting, who are offering their lives, that we may in after years attend to the wants of those who wish to listen to what is known as the classic in music. Without this foundation of popular music, which aids in creating that courage and love for country symbolized by our Stars and Stripes and which, through popular song and march carries its meaning into the minds of those who are wearing the khaki, our flag would have no meaning.

The songs of the day during the Civil War had much to do with the success of our soldiers. There are many of us who can recall the inspiring effects of "The Star Spangled Banner," of "Glory, Glory Hallelujah," "Rally 'Round the Flag, Boys," and a hundred other songs of that time that even now have their effect in giving to the mind that inspiration which spells courage.

We must do what we can to assist in this great war. We must accept the dictum of the people as to the music wanted. We must not allow our own prejudices to stand in the way of giving our boys what they need to carry them through the frightful struggle that means so much for civilization—that civilization which enables us to appreciate music in times of peace.

Music is part and parcel of our nation. We have our own music, as has been demonstrated. We must stand by that music. We must supply what is demanded by our boys. We must be just as patriotic as they are. The Government has not asked us to do anything that is not just in what it has found necessary for the assistance of the other countries that are making this fight to sweep from the face of the earth those who seek to dominate and strip us of our freedom to not only enjoy music, but to have that music we desire. Let us go hand in hand in all that pertains to music at this time. We

need the popular in music. We want good music of that description. It must contain the elements found in the song that gave courage to the boys when fighting in Cuba, "There'll Be a Hot Time in the Old Town Tonight," hardly a classic, but containing the "stuff" which makes fighters of our boys. Let us have more of it.

The MUSICAL COURIER is proud to record the fact that the popular music of the day will do as much to win the war as anything that may be given our boys. So let us support the good music of the kind the boys want, and let us be patriotic by singing and playing this music for the benefit of the boys who are preserving the music we love.

BACON'S VOCAL METHOD

Francis Bacon, whose plebeian name was changed by Queen Elizabeth to Lord Verulam, which name has been compounded by posterity into Lord Bacon, wrote many works on various subjects. His "Sylva Sylvarum" has been translated into English, his mother tongue, with the title of "A Natural History." In that book, century III, paragraph 155, is to be found an experiment in vocal sounds which we recommend to voice production experts in search of something a little out of the usual rut. Listen:

Let a man go into a bath, and take a pail, and turn the bottom upwards, and carry the mouth of it even, down to the level of the water, and so press it down under the water some handful and a half, still keeping it even that it may not tilt on either side, and so the air get out; then let him that is in the bath dive with his head so far under water, as he may put head into the pail, and there will come as much air bubbling forth as will make room for his head. Then let him speak, and any that shall stand without shall hear his voice plainly; but yet made extreme sharp and exile, like the voice of puppets; but yet the articulate sounds of the words will not be confounded. Note, that it may be much more handsomely done, if the pail be put over the man's head above the water, and then he cower down, and the pail be pressed down with him. Note, that a man must kneel or sit, that he may be lower than the water.

We are perfectly willing to let a man do all these things. He has our fullest permission to sit under water with a pail over his head as long as he likes. He would probably find that condition and position cooler than the best ventilated cell in a foolish house. Note, that a man who sat in a bath with a pail headgear would have a wooden head, and water on the brain. Note, that these directions are for men only.

We are charmed with the extreme delicacy of the philosopher; who, though living in the rude age of Elizabeth, did not suggest that a lady should dive down and put her head under a pail. Perhaps we had better say no more about it, but, oh girls, just think of all that wet hair to dry after every lesson. Listen again:

A man would think that the Sicilian poet had knowledge of this experiment; for he said, that Hercules's page, Hylas, went with a water-pot to fill it at a pleasant fountain that was near the shore, and that the nymph of the fountain fell in love with the boy, and pulled him under water, keeping him alive; and that Hercules missing his page, called him by his name aloud, that all the shore rang of it; and that Hylas from within the water answered his master but, that which is to the present purpose, with so small and exile a voice, as Hercules thought he had been three miles off, when the fountain, indeed, was fast by.

We should think that a vocal method tried out so long ago by Hylas and recommended so strongly by Bacon, would find favor in our day. But perhaps no one wants to cultivate the exile voice. The vocal method most in demand is that of Hercules, who made the sea shore ring.

A small town on the Thames near London has passed a law forbidding more than one gramophone to play at the same time and all gramophones must stop at ten o'clock at night. Our contemporary, the Musical News, thinks that quarrels among gramophonists will bring on more discord than a band of gramophones, and refers to Cherubini's cryptic remark that the only things worse than a flute were two flutes. Are we to conclude that the only things worse than a gramophone are two gramophones? How about a chorus, or band, or bevy of gramophones? Schopenhauer says that a human chorus is musical even though each singer has a poor voice. Perhaps this applies to gramophones.

Pittsburgh is very well satisfied with the success of its experiment with a municipal band. Though the organization is a new one this summer, it is already doing splendid work, under the direction of V. D. Nirella. A recent concert attracted no less than 12,000 persons to Schenley Park. The program, which included community singing, was arranged by Mr. Nirella, T. Carl Whitmer and the Civic Club, under whose auspices the concerts and singing are conducted.

UNFASHIONABLE VARIATIONS

Why has musical fashion decreed that composers must use only original themes? Not so very long ago there were innumerable fantasias on operatic airs, variations on all kinds of tunes, rhapsodies on national melodies, transcriptions, paraphrases, medleys, selections of every description. Violinists now seldom perform the operatic fantasias of de Beriot, Vieuxtemps, Wieniawski. Pianists rarely play Thalberg's transcriptions of "Home, Sweet Home," or Liszt's "Rigoletto" paraphrase or "Faust" fantasia. It is now no longer correct to play anybody's arrangement of somebody else's tunes unless the somebody happens to be much greater than the anybody. It is permissible to play Smithski's concert version of poor old Bach, or Jonesovitch's transcription of faded Beethoven, but Robinson would be hounded off the platform if he began his symphonic fugue on "The Garbage Gentleman's Ball," and Jones would be shot to pieces by the critics' paper bullets if he played his tone poem on "Hard Boiled Eggs." Liszt now and then gets his Schubert and Beethoven transcriptions on the program, and there are a few young lady pianists who wish to demonstrate their manly strength and male endurance by thundering away at Brahms' prodigiously polyphonic and paraphrastic problems on a theme by Handel.

Variations as a class, however, have gone over the top and been killed in the fray. It was not ever thus. In that golden age of which poets talk there were variations by the thousand. Beethoven published six variations on an original theme, op. 34; fourteen variations, op. 44; twelve variations on a theme from "Magic Flute," op. 66; six very easy themes varied, op. 105; ten national themes with variations, op. 107; thirty-three variations on a waltz by Diabelli, op. 120; twelve variations on "Se vuol ballare"; twelve variations on "See the Conquering Hero"; seven variations on "Bei Männern"; variations on a theme by Count Waldstein; six variations on "Ich denke dein"; nine variations on a march by Dressler; twenty-four variations on an air by Righini; thirteen variations on an air by Dittersdorf; nine variations on an air by Paisiello; six variations on a duet by Paisiello; twelve variations on a minuet by Haibel; twelve variations on a Russian dance; six easy variations on a Swiss air; eight variations on an air by Grétry; ten variations on an air by Salieri; seven variations on an air by Winter; eight variations on a song by Süßmayr; six very easy variations on an original theme; seven variations on "God Save the King"; five variations on "Rule Britannia"; thirty-two variations in C minor; eight variations on a German folksong.

Weber, in the midst of his operas, masses, cantatas, part songs, sonatas, symphonies, overtures, found time and inclination to write six variations on an original theme; eight variations on "Castor and Pollux"; six variations on "Samori"; seven variations on "Vien qua Dorina bella"; seven variations on an original theme; nine variations on a Russian air; seven variations on a gypsy air; nine variations on a Norwegian air; seven variations for piano and clarinet.

In the list of Mozart's works there are fifteen collections of variations for piano solo.

Haydn, too, wrote many variations. His F minor variations, in fact, have outlived those of Mozart, Beethoven, and Weber, and are played today at an occasional recital.

Handel was a writer of variations, as was also Bach.

Chopin tried his hand at variations at the beginning of his career but gave his attention entirely to original works ever afterward. Mendelssohn wrote his famous "Variations Sérieuses," and followed them later with two sets more which are not famous. Schubert had no time to touch up other composers' works.

Schumann began his life as a composer with his "Abegg" variations, op. 1, and soon produced his monumental "Symphonic Variations," which have never been equaled by any other variationist. Brahms followed Schumann as a piano composer and wrote Paganini variations; variations on a theme by Haydn; variations and fugue on a theme by Handel; variations on a theme by Schumann; variations, op. 21.

Why is it, then, that the variation has practically ceased to interest composers? Today the fashion seems to be for fancy names that mean nothing. What connection can there possibly be between Nevin's well known impromptu and the name "Narcissus"? "Narcissus" by any other name would sound as well. It might just as well have been called "Geranium" or "Goldfish." Chopin

called his work a ballade, or etude, or prelude. A composer today would label the same works "Semiramis and Hiawatha," "Moonlight on the Lagoon," "Raindrops in a Persian Garden"—as if all that pseudo-romance added one iota to the merit of the music! "Bacteria" sounds well as a name, though the word does not suggest sweet music. "Siberia" will not do, either, as it suggests a definite place. The great art is to find a pretty name that means nothing at all, such as "Amaryllis," "Felicita," or "Melopomia." Then write a so called original theme and write passages around it. On no account must a popular tune, like "The Harmonious Blacksmith," be taken as a theme. Only a Handel could fall so low. The advanced composer must get a theme which no one ever heard before. That will give a sense of vagueness to the symphonic rhapsody "Oceania." No one will be able to tell time from passage or passage from tune. No one will recognize the tune when it returns or miss it while it is away. The tune, for that matter, might just as well not exist. Frequently it does not, and when it does, no one rejoices.

Needless to say we do not condemn original work of any description. Our quarrel is with those who think and say that only an original theme is worthy of a composer's attention. A theme that has no attraction but originality is a poor thing. A man with his nose cut off has the charm of originality in his face, no doubt, but that sort of originality is not attractive.

If a composer can produce an attractive, beautiful, strong, original theme, he has done the hardest part of great composing. And sometimes great composers, like Brahms, compose variations greater than the great themes they have borrowed.

No one will deny that Liszt recreated the scene from "Rigoletto" when he transcribed it for the piano. Verdi's harmonies sound just a little poorer, and the vocal ensemble on the stage is just a little less aristocratic than the harmonies and part writing in Liszt's poetic and brilliant version. Did Liszt lose caste thereby?

The variation and the paraphrase are good just in proportion as they are well done. That awful "Nearer-My-God-to-Thee" sort of treatment—where a bull-like thud on the tune is followed by a swarm of mice scampering about the upper registers—ought to die a natural, if not an unnatural, death, and the transcriber is welcome to depart in peace with his pieces. But the real high art of the variation and paraphrase, as seen in Liszt's "Hark, Hark, the Lark"—which makes Schubert's original song less delightful—is worthy of the best composer.

No American composer is too great to write national rhapsodies such as Liszt wrote on the themes of Hungary. If there is a transcriber in the United States who can make such concert pieces on the themes that every American knows, by all means let him make them and make them soon. Everybody is tired of this mock art of knocking scales and arpeggios into disjointed themes which, if original, are only so at the expense of beauty.

There is no danger of modern composers going to the extremes of the mass composers of the fifteenth and sixteenth centuries, dozens of whom used the same old French song about the "Armed Man" for hundreds of different works. They showed their originality in the way they treated the tune—not a bad idea!

THE A. F. M. C. EXPLAINS

To its inquiry of last week as to why the relief societies in America confined themselves to sending aid to needy French musicians, instead of including also those of England and Italy, the MUSICAL COURIER has received the following very courteous, logical and illuminating reply, for which it thanks the author, Mrs. George Montgomery Tuttle, chairman of the executive committee of the American Friends of Musicians in France:

North East Harbor, Me., August 8, 1918.

The Editor, Musical Courier:

In your issue of August 8 in an editorial paragraph I read "The American Friends of Musicians in France and the Aide Affectueuse have both been doing splendid work, for which nobody is more grateful than the hundreds of musical comrades in France, whose families have been aided over difficult times by the aid sent from this country. But what about the poor musicians in England and Italy? Are not they and their families just as much in need of assistance?"

I am glad to answer this quite legitimate question by first stating how the American Friends of Musicians in France came into existence. A group of music lovers formed this society last December in direct response to appeals which came from various organizations in Paris which have been working since the beginning of the war exclusively for the relief of musicians. The one which in the beginning was best known to us was the "Aide Affectueuse" so ably represented in this country by Harold

Baier—who for three years had collected large sums for this society. Appeals came to us soon after from the "Societe des Anciens Eleves du Conservatoire," the "Fraternelle des Artistes," the "Petite Caisse des Artistes," and the "Comité Franco-Américain," of which Whitney Warren is the president and Blair Fairchild the treasurer. These societies were hampered, almost crippled, for lack of funds, and the demands were overwhelming. Each one reaches a different set of needs and class of musicians. That their assistance does not overlap, we make sure of by detailed statements from each society of all relief given (initials, not names, being given to save the feelings of the recipients).

No appeals for help have come to us as yet from England or from Italy, and if societies for the relief of musicians exist in these countries, we have as yet not heard of them. In time of war, art is the first luxury to suffer. Undoubtedly this suffering has been experienced in England and Italy and is beginning also to be felt in this country. That French musicians have suffered more than those in other countries, I think no one will deny—France being the invaded country, and the air raids and bombardments of Paris having caused the cessation of all concerts and the giving up of all lessons. The accounts which come to us of the suffering among the musicians in France are in the highest degree distressing and terrible.

In spite of the fact, however, that at present we are taking care only of musicians in France, from the very inception of our undertaking the Committee realized that as the war went on, and if we were successful in our undertaking, we should probably have to extend the sphere of our usefulness to the musicians of the Allied countries. This we undoubtedly would very seriously consider doing were the needs of the musicians of other countries brought before us, and seemed to us of an equally pressing nature with those of the musicians of France.

We did not undertake such a great task at the beginning (though we have had it in mind from the first), and we should be reluctant to undertake it now, if we felt that by reason of the multiplicity of needs and demands all relief was spread out very thin and that we were not really effectual or adequate to the situation anywhere.

We have been in existence about seven months, our first check to France having been sent January 8, 1918. It is quite possible that after our first year of existence we may feel justified in enlarging the scope of our undertaking to embrace our musical brothers and sisters in the Allied countries.

(Signed) MRS. GEORGE MONTGOMERY TUTTLE,
Chairman of Executive Committee.

ECONOMY

The MUSICAL COURIER has heard on all sides criticism of the management of the summer concerts at the Stadium of the College of the City of New York. It is too bad that, with the magnificent orchestra provided by Adolf Lewisohn's generosity playing so well under the capable direction of Arnold Volpe, the concerts have failed to be self-supporting, though the deficit has not been a large one. More publicity, it is true, might have helped to bring larger crowds to the concerts, but publicity costs money, and it may well be that the management, after paying the necessarily large expenses, did not have sufficient balance for a proper publicity. However, we understand that there was a special publicity man on a regular salary for the series, so very likely the proper amount of work has been done and the scarcity of audience is due to some other cause—though certainly in no way the fault of the artistic forces engaged.

Of course, the men in the orchestra are very properly paid, the business staff receives regular, if not large, salaries, and the management did not forget to put itself on the payroll, but it has economized wherever possible, so as not to lay too heavy a burden on Mr. Lewisohn's shoulders. It decided at the beginning that the soloists could not be paid anything, and the fact that in the eight weeks of concerts almost ninety soloists, many of them artists of distinct reputation, have been willing to appear for nothing, proves how well grounded is the management's system of practising economy. Of course, there is less to be said for the system of economy practised by the soloists who have sung for nothing, but perhaps they felt they were doing good to the soldiers and sailors who have been admitted free to the concerts; quite right, too, for there has seldom been an evening at which several soldiers and sailors were not present.

Those who have criticised the management should remember this achievement—ninety soloists without payment of a cent! What other management could do that? It is almost as noteworthy a feat as it would be for a soloist to find ninety managers who would work for him without being paid a cent.

Since the above paragraphs were written, the tremendous hot wave reduced audiences to such an extent that it was decided to end the concerts for this season, the series concluding last Sunday evening. It was as fine a series of summer concerts as New York ever had and a debt of gratitude is due to Adolf Lewisohn, the generous guarantor, the energetic committee, Mr. Volpe and his fine players, the soloists, and in fact everyone connected with the enterprise. It was a fine experiment, one that justified itself, and we shall regret it very much if another summer does not witness a second series.

I SEE THAT—

Arthur Shattuck will play with the Cincinnati Symphony Orchestra in Dayton and New Orleans next season. Mme. Morreale has moved her vocal studio to 208 West Fifty-ninth street, New York City.

Alice Garrigue Mott is resting from a strenuous season at her summer cottage on Long Lake, Adirondack Mountains, N. Y.

Pablo Casals, the noted cellist, will fill ten engagements at different periods in New England, besides numerous other engagements all over the country.

Leo Ornstein's cello sonata has been called the best for cello and piano written since Brahms.

Adolph Lewisohn has become a member of the American Music Optimists, Mana Zucca, founder and president.

The distinguished music critic of San Francisco, Redfern Mason, is doing Red Cross work in Paris, France.

The Worcester Music Festival, to be held in Worcester, Mass., September 30 to October 4, will be an All-American event.

On August 16, the ten weeks' series of concerts given at Columbia University, New York, under the direction of Edwin Franko Goldman, will end.

Heinrich Meyn, baritone, is spending the summer at his country home in the Catskills.

Lieut. John Philip Sousa's band played J. B. Lampe's fantasia, "Home, Sweet Home, the World Over," recently in Toronto, Canada.

The Miniature Philharmonic Orchestra, Jacques Grunberg, conductor, is no longer under the management of Emil Reich, and that Mr. Grunberg is now attending to its business.

Frances Alda, at her Ocean Grove recital on August 6, sang a new song by Frederick W. Vanderpool, called "Values."

Walter Pfeiffer, conductor of the Franz Schubert Bund Symphony Orchestra, is again having a successful summer season at the Casino Auditorium in Wildwood, N. J.

Oakland, Cal., is enjoying its seventh week of light opera at the Bishop Playhouse.

The annual Chautauqua at Tacoma, Wash., created unusual enthusiasm and interest.

L. E. Behymer, the San Francisco manager, is optimistic as to the outlook for the season of 1918-19.

Sam S. Losh, army song leader at Camp Bowie, Fort Worth, Tex., is very busy supplying vocal ammunition to the boys in service.

Nelli Gardini, the versatile American singer, will present a Grieg program in New York next season.

Mount Washington Hotel, Bretton Woods, White Mountains, is where Matja Niessen-Stone, the New York vocal teacher, is spending the month of August.

The young American violinist, Louis Siegel, plans a big American tour during the season of 1918-1919.

U. S. Kerr gave a recital for the war fund for enlisted men at the Portsmouth Theatre, Portsmouth, N. H., last week.

The Metropolitan singer, Frances Alda, charmed a great audience at her Ocean Grove, N. J., recital on August 7.

The American composer, John Prindle Scott, is conducting community sings at MacDonough, N. Y., where he is vacationing.

Under the auspices of the Jewish Welfare Board, U. S. Army and Navy, Alice Verlet, Belgian prima donna, appeared at Camp Upton, on August 13.

Col. William Boyce Thompson has accepted the presidency of the Russian Symphony Orchestra.

Walter Damrosch, director of the New York Symphony Society, gave a concert in celebration of Bastille Day, July 14, in Paris.

Charles Lee Tracy's organ recitals are attracting attention in Shelburn, Vt.

E. E. Treumann is spending his summer at Shohola, Pike County, Pa.

On August 15, Mayor Hylan's People's Concerts will offer at Prospect Park, Brooklyn, N. Y., a program as tribute to heroic Belgium.

Amparito Farrar, the young American soprano, has been engaged for the summer season "Over There."

William J. Hart, a well known popular song writer and a soldier in the Fifty-first Pioneer Regiment, met with sudden death on August 9.

The centenary of Gounod's birthday was celebrated in Tokyo, Japan, at the Tokyo Imperial Academy of Music.

The pianist, Lester Donahue, sails for France shortly, where he is going to help cheer the boys.

Leopold Auer and some of his pupils gave a recital for the benefit of Lake George, N. Y., Red Cross Auxiliary.

Heinrich Gebhard, pianist and coach, who is spending the summer at his "Hillside Farm," at Norfolk, Mass., is as successful a farmer as he is a pianist.

Joseph Bonnet, the noted organist, has been engaged as soloist with the Chicago Orchestra, Frederick Stock, conductor.

Prof. Leopold Auer has gone to Mount Clemens, Mich., where he will rest for a number of weeks.

The Windy City was visited by the French Military Band, where it gave several concerts.

A large concert for the benefit of the Red Cross, arranged by William Thorne, was given at Long Beach, Long Island, and met with marked success.

Eugen Ysaye will conduct a master class at the Cincinnati Conservatory of Music, beginning October 15. Caroline Curtiss is under R. E. Johnston's management.

Toscanini and Rachmaninoff are now eliminated as Boston Symphony possibilities and Camille Chevillard, of Paris, appears as a likely choice.

J. H.

THE BYSTANDER GOES TO PELHAM BAY

It was Charles Bowes, singing master of the second naval division, stationed at the Newport Naval Training Station and ranked a salute—which shows what they think of him there—who relieved the Bystander from a moment of hot weather and ennui by dropping casually in from Rhode Island one morning not so long ago.

"Whence arrived and whither away?" I demanded.

"Newport—Pelham," answered Charles chronologically.

"What's on?"

"Percy Hemus is having a regimental prize sing this afternoon and I'm one of the judges." Percy Hemus—there may still be one reader who doesn't know it—is singing master at the Pelham Bay station. (Singing master, by the way, is the good old navy term and much finer, I think, than what the army calls them—song leaders.)

Now Pelham Bay station lies well within the boundaries of New York City, but if the Government had purposely sought to discover a spot less readily accessible by any of the ordinary means of conveyance, it could hardly have succeeded better. You take an L, or a subway—we have them to spare in New York nowadays—or a trolley headed in the general direction of Pelham, go as far as it goes, get off—and then you are still a mile or two from the camp. So I proposed to take Charles to Pelham aboard my friend Fanny de Ford, and, steering by the aid of a trusty compass and wrist watch, we headed up the bay, rounding to at the landing promptly at 3 o'clock on a Wednesday afternoon, review day.

It was my first review of the war seen at close quarters and the first impressive thing was to see Commander Franklin and his executive officer bring out the flags and give them into the keeping of the color guard. Simple as it is, the little ceremony is impressive, particularly as the veteran officers remain bareheaded as long as the colors are in their hands.

Then the band began to play the troops onto the parade ground. Do you know anything that stirs all your insides and makes you quiver and respond in every fiber as a big band does? Well, the bandmaster out at Pelham—I wish I knew his name—had about one hundred and twenty men at work that afternoon, and there wasn't an alto horn or a tenor horn in all that crowd. Instead he had some sixteen French horns and eight saxophones to supply the middle parts and the result was a sonority and freedom from brassy blare such as I have never heard before. And do you know the tune?

"Sweet little Buttercup! Poor little Buttercup!"

Nothing to do with the old one from "Pinafore," but a new tune that I hadn't happened to hear before. It isn't a great tune, judged from the standard of classicism. Debussy never could have written it; neither could Gluck; neither could several others who have written tunes that will live longer than "Buttercup." But whoever did write it, turned out a bit of music that, played as the Pelham Band played it, is going to help many a man over many a tough mile of ground before this war ends.

There were four regiments of them, the First, Second, Fourth and Eleventh. I went up on the "bridge" which is built on top of the headquarters building, so as to have a birdseye view of the march past (pardon, please, if my terms are not entirely technical), and it was a pretty fine sight. There's no use sentimentalizing about it, but I think we're all glad to be Americans today. I was never gladder than just at that moment, with all those fine looking boys—volunteers every one—marching by, among them several hundred off the ill-fated San Diego, sunk nobody knows how, only ten days or so before. They had come off the sinking ship with splendid discipline and were temporarily accommodated at Pelham as they came ashore. Being ship-

wrecked is all in the day's work for them. And what splendidly set up lads, one and all!

After the review they marched off and then on again, to form three sides of a hollow square with Singing Master Hemus' stand in the middle, and the singing contest was on. They started off, all four regiments together, just to warm up, with a favorite selection that was new to me. Do you know it? There's a wonderful chorus like this:

K-K-K-Katy, beautiful Katy,
You're the only g-g-g-girl that I adore;
When the m-m-m-moon shines over the cow shed,
I'll be waiting at the k-k-k-kitchen door.

After that everybody felt better and the real contest began. Master Hemus had chosen two numbers for the test. First, "Just Like Washington Crossed the Delaware, General Pershing Will Cross the Rhine" (what aptitude Leo Feist has in picking songs!), and then "My Old Kentucky Home." Besides Friend Bowes, two other of Hemus' colleagues had come to help judge, Mitchell from the Brooklyn Navy Yard and Edel from Bensonhurst. Judgment was on the three points—discipline, that is accuracy of rhythm and tone and neatness of attack; harmony, in other words, the ability to make "barber-shop" effects; and "pep," which explains itself. There was plenty of "pep" in all the regiments, for that was guaranteed by the vigor and energy which Master Hemus put into his leading, and it was very hard to choose between them on the other points. After they had all sung the two test numbers, the judges asked the Second and Eleventh regiments to sing "My Old Kentucky Home" through again. The strangled tenors of the Second certainly did lay themselves out special on that repeat and their frantic efforts were rewarded, for the judges gave a verdict in their favor. I won't tell the judges what I think of that verdict, for they know more about the business than I do.

Then there was another contest. Each regiment has its own song leader, chosen by itself, and there was a contest for them. One after the other, they climbed up on Mr. Hemus' platform, were introduced by him, led their friends through a tune, and jumped down. When it was all over it was the song leader of the First Regiment (if I remember aright)—Master Hemus insisted upon calling him "Jesse James Jr."—who carried off the prize, a medal suitably inscribed, amid great cheers from his comrades. Then there were more cheers by everybody. Then Commander Franklin presented the cup to the commander of the Second Regiment. The other regiments cheered the Second Regiment, and the Second Regiment cheered the other regiments; and then the Second Regiment started in to cheer itself, and made such a good job of it that the rear ranks didn't hear the order to come to attention until some of the petty officers conveyed them—the orders—personally.

So that finished the afternoon. And if you live within striking distance of any of the naval training stations, find out what afternoon they have review and regimental sing and go there. If you do it once, you will do it again. I'm going to. And it will save doctor's bills. I guarantee it the best tonic there is for whatever ails you.

BYRON HAGEL.



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TWO OPERA SINGERS IN JOINT RECITALS

Anna Fitziu, soprano of the Metropolitan Opera Company, season 1915-16, and of the Chicago Opera Association, seasons 1917-18-19, and Andres de Seguro, bass-baritone of the Metropolitan from season 1909 to 1910, who will give a number of joint recitals and operatic sketches in costume. Already twenty dates have been arranged in the Middle West and on the Pacific Coast, beginning with the month of October and covering part of November. Miss Fitziu and Mr. de Seguro will also give a similar series in New York at one of the principal theaters in February.

Alda Sings Vanderpool's New Song

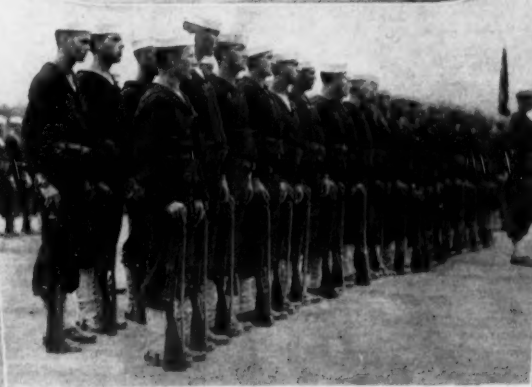
At her Ocean Grove recital on Tuesday evening, August 6, Frances Alda, of the Metropolitan Opera Company, featured on her program a new song by Frederick W. Vanderpool, called "Values." The number was superbly sung by the soprano and aroused so much real pleasure that it was obliged to be repeated. Both times Mme. Alda sang it to the composer's accompaniment.

Another recent song of Mr. Vanderpool's, "Ye Moanin' Mountains," meets with success wherever it is heard. Leon Rice has found it an asset to his programs. He sang it recently—on July 29—at the First Methodist Episcopal Church of Plainfield, N. J. On the same program he featured two other Vanderpool songs, "I Did Not Know" and "Design."

"Regret," another number by the same composer, is a special favorite of Florence Otis.

Sibyl Sammis-MacDermid at the Stadium

Sibyl Sammis-MacDermid, a soprano of fine voice and splendid carriage, was the soloist on Symphony Night, August 6. She displayed well controlled vocalism in an aria from "Thais," Massenet, and in responding with an encore she sang a patriotic song in a most convincing manner. Two orchestral numbers which were well applauded were Mana Zucca's "Novelette" and fugato humoresque on "Dixie." The charming young composer was "among those present," and was compelled to leave her seat in the audience and appear on the platform and acknowledge the plaudits of the people. A first hearing was given to Elliott Schenck's suite, "The Tempest," conducted by the composer. Mr. Volpe and his men did good work in "Carnival in Paris," Svendsen; "Capriccio Espagnole," Rimsky-Korsakoff; "Chant d'Amour" and "Valse Caprice," Volpe, and "Farandole," Bizet.



Photographs by Stuart R. Whitman, staff photographer of *The Broadside*, a journal for the Naval Reserve forces, published semi-monthly at the Pelham Station.

A REGIMENTAL PRIZE SING AT PELHAM BAY NAVAL TRAINING STATION.

(Lower line, left): Commander Franklin, of the Pelham Station, presenting the prize for regimental singing, a silver loving cup, to the commander of the prize winning regiment. (Right): Percy Hemus (in campaign hat), singing master at the Pelham Station, with the judges who awarded the prize. They are, left to right, master at Bensonhurst; Charles Bowes, singing master of the Second Naval Division, Newport Naval Training Station, and George Mitchell, singing master at the Brooklyn Navy Yard. (Above): Four navy singing masters in characteristic positions. Left to right: Hemus, of Pelham; Edel, of Bensonhurst; Bowes, of Newport, and Mitchell, of the Brooklyn Navy Yard.

PARIS LETTER.

(Continued from page 5.)

battle for Liberty was acclaimed by hundreds of thousands of people as it marched through the streets of Paris. The cheering swelled into a tremendous roar as the presidential landau dashed down the Avenue du Bois, driven by six artillerymen and led by a detachment of lancers. On the left of M. Poincaré sat Georges Clemenceau, the premier. The landau stopped at the band of the Republican Guard played "La Marseillaise" and then passed slowly before the troops. During the presentation of the decorations, the bands played the "Marseillaise" and the "Sambre et Meuse." There was also the band of the 230th Territorial Regiment; the Scots playing the bagpipes and most of them wearing their trench helmets.

"Vive l'Amérique!" was the thunderous cheer sent up as General Pershing's men swung out to the place, led by Old Glory and a regimental band playing "Over There." "Sambre et Meuse" was again heard when the French troops appeared and a veritable crash of applause followed. The flags were all decorated with flowers which had been showered on the troops all along the line of march.

Ceremony at the Hotel-de-Ville

At the Hôtel-de-Ville ceremony, in the presence of President Poincaré, all the members of the French Government, Maréchal Joffre, the Military Governor, the Allied ambassadors and many others, Minister Pichon thrilled his hearers with a great patriotic address. The first public performance was heard of "L'Hymne à la Liberté" by Théophile Dronchat, author of the celebrated song to Belgium, "Tu refaitras" (Thou shalt rise up again). M. Trosselli, of the Gaité-Lyrique, was the vocalist, accompanied by a chorus and the band of the Garde Républicaine; the "Chant des Girondins" was also given. On this occasion the Municipal Council's selection of new names for certain streets in honor of Allied nations was approved: The Cours-la-Reine (section between the Avenue d'Antin and the Place de l'Alma), will be known hereafter as the Cours Albert premier; Avenue de l'Alma, as Avenue George V.; Avenue d'Antin, as Avenue Victor-Emmanuel III.; Quai Debilly, as Avenue de Tokio; Avenue de Sofia, as Avenue des Portugais; Rue Pierre-Charron (section between the Place d'Iéna and Avenue de l'Alma) becomes Avenue Pierre premier de Serbie.

At the Trocadéro

At the Trocadéro (beginning at two o'clock) there was a manifestation in honor of the nation's pupils presided over by Hébrard de Villeneuve, assisted by Cardinal Ametti. Speeches were made by M. Viviani and the Minister of Public Instruction. Mlle. Madeleine Roch, of the Comédie-Française, recited the poem, "Ton père est mort pour la patrie," by Aug. Besson. On the program were also the "Requiem" (fragments) by Gabriel Fauré; "Hymne à la Liberté," by Gossec; "Au Jardin de France," by F. Casadesus (scenes and poems) sung by Mlles. Francesca and Delamare, of the Opéra-Comique; "Stanzas to the Americans," by Roger Gaillard, of the Comédie-Française, recited by the author; and the band of the Garde Républicaine in a choice program.

The Street Singers

According to custom at National Fêtes singers were permitted on these "Liberty Days" (July 4 and July 14) to warble at street corners and in open spaces. Living is expensive nowadays; the program of five songs costs fifty centimes (ten cents). It proved none too costly. One had for one's money "Shut Up, Bertha" and "Hurrah for Teddy" to the air of "Madelon." Then "Pour son gosse, Bolo a mangé le morceau"; "On ne devrait jamais aimer"; "Sur la Somme; Femme trop belle"; "Ceux qui ont les grolles." These up-to-date allusions amuse the strollers who hum in their turn "Le camelot qui chante au coin du carrefour."

The Belgian Independence Day

Another, a third "Independence Day," that of the Belgians, will be celebrated this week, on Sunday, July 21, by a "Te Deum" in the Belgian church of Paris in the forenoon and at Versailles all the afternoon, where there will be a big patriotic demonstration in the park to commemorate the successful revolution of 1830, when the Belgians recovered their independence and freedom by severance from the Netherlands.

Notes

On July 2, at the English Embassy Church, Paris, were married Elsa Alexander Gorlich, of Vancouver (Canada), a Conservatoire prize winner and brilliant high soprano, to Emile Mascot.

Sergeant Alfred Raveau, aviator, decorated with the Military Medal and Croix de Guerre, has died on the field of honor. The deceased was the brother of Alice Raveau, the contralto of the Opéra-Comique.

The announcement is made that the "Carola Band," the band of the United States Fleet, now in a port of the Atlantic, will be heard in Paris and the provinces after July 14.

During the afternoon of Independence Day there was a largely attended reception at the American Embassy in the Avenue d'Eylau. COMTE DE DELMA-HEIDE.

E. E. Treumann in Pennsylvania

Edward E. Treumann, the well known New York piano pedagogue, is spending his well earned vacation in rest

and recreation at Shohola, Pike County, Pa. Mr. Treumann's season has been an unusually strenuous one, extending throughout the entire month of July. He will reopen his studio at 1042 St. Nicholas avenue, New York, about September 15.

Professor Auer at Mount Clemens

Prof. Leopold Auer, in accordance with his predetermined plans, has finished work with his summer class at Lake George and gone to Mount Clemens, Mich., where he will rest and recuperate for several weeks before beginning his special work as leader of a master class at the Chicago College of Music. At the conclusion of his season there, he will resume teaching in New York for the winter.

Walter Pfeiffer's Success as a Conductor

Walter Pfeiffer, who has been the successful conductor of the Franz Schubert Bund Symphony Orchestra of eighty musicians in Philadelphia for the past three years, is again having a brilliant summer season with his orchestra at the Casino Auditorium in Wildwood, N. J. Although the organization is comparatively a small body, the newspapers state that the results Mr. Pfeiffer secures from his orchestra are not less than astonishing. His splendid programs are "real pieces of art within themselves" and each one displays such a tasteful variety in musical contrasts that it would be very difficult to find so much character in concert programs at any other seashore resort. Having the support of such fine musicians as Paul Meyer, concertmaster; Bernard Argiewicz, soloist, and August Rodemann, solo flutist, he is able to include regularly in his programs larger works by Beethoven, Mendelssohn, Mozart, Tchaikowsky, Saint-Saëns, Liszt, etc., in combination with the familiar overtures and the lighter music of good

WHAT THEY THINK OF HENRY HADLEY'S

"TO VICTORY"

GENNARO MARIO-CURCI

Coach of his distinguished sister-in-law,
Amelita Galli-Curci.

"I take great pleasure in endorsing Henry Hadley's new song, 'To Victory,' as one truly significant of these times."

FERNANDO CARPI

Tenor of the Metropolitan, Chicago and Bracale
Opera Companies.

"'To Victory' is a splendid composition, expressing the present very patriotic sentiment of the American people. The music is stirring and particularly appropriate to the sentiment expressed in the words."

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High and low voice with piano.

Band or orchestra

quality. Ragtime has no place in his programs. Mr. Pfeiffer says: "As long as I stand before the public, I shall work for the betterment of music and improvement of taste for good music in the people regardless of the wishes of single individuals. Much still has to be done in that respect in our country, and if the conductors, especially of the smaller orchestras, would try more to cultivate the taste of the people and raise them up to the understanding of good music, instead of giving the people everything they want, it would be much better for our musical conditions."

Although there are not as many visitors at the seashore resorts this year, the audiences in Mr. Pfeiffer's concerts are larger this summer than ever before. The Sunday evening concerts, combined with the community singing, always fill the Casino Auditorium, which contains over 2,200 seats, with an extremely enthusiastic public.

Here is another genial musician, a man with a university education and for eight years first violinist of the Philadelphia Orchestra, who has done such excellent work as conductor for the last three years that he commanded not only the attention of the public in New York, Philadelphia and Wildwood, but all over the country. The leading newspapers of New York and Philadelphia have said of him: "He has a wonderful magnetism." "His musical enthusiasm seems to be unlimited." "An admirable exponent of Beethoven." "A master conductor with brilliant as well as original ideas." "A conductor of fine musicianship and illuminative power of interpretation." "His place should be before one of the standing symphony orchestras of our country," etc. While such men are available, there is no need for going to Europe for conductors of the larger orchestras.

Bonnet to Play with Chicago Orchestra

Joseph Bonnet, the well known organist, has been engaged as soloist with the Chicago Orchestra, Frederick Stock, conductor, for two concerts to be held on January 24 and 25 at Orchestra Hall, Chicago. An important work for organ and orchestra will be played.



OLIVE NEVIN,

The popular American singer, who has been engaged to appear in the Pabst Theatre Concert Course of Milwaukee on November 25. Miss Nevin bears the reputation of a "soprano in her own right," and lives up to it wherever she goes. Others scheduled to appear during the series are Eddy Brown, Leo Ornstein, the Flonzaley Quartet, Riccardo Stracciari, Harold Bauer, Lucy Gates, Arthur Shattuck and the Pavley-Oukrainsky Russian Ballet and Barrère's Little Symphony.

LONG BEACH CONCERT

(Continued from page 5.)

usual coloratura soprano voice, which she exercises with facility and skill. In the "Bell Song," from "Lakme," she soared high and trilled with comparatively no effort. Her tones were not hard or shrill in the attempt, but sweet and clear. She was warmly applauded and sang for an added number "The Last Rose of Summer."

The Misses Follis, Lucey and Zielinska are all artist-pupils of William Thorner, who deserves special notice for his excellence in training.

Sharing first honors with Pasquale Amato was Max Rosen, the young artist who was one of the Auer pupils who made his debut in New York last season with success.

Young Rosen lived up to the reputation he bears and displayed qualities in his work that distinguish him from other violinists. His tone is lovely and he plays with such feeling! First he was heard in Lalo's concerto (the first movement), which displayed his technic and musicianship, but it was his two encores, "Ave Maria" and "Valse Bluet" that pleased the audience most. Both were finely rendered.

In place of Leo Ornstein, the pianist (who had intended to journey down to New York from Deer Island, Me., in order to "play his bit," but who couldn't make the proper boat connection), Samuel Lipshey, violinist, now of Pelham Bay training station, volunteered to play, and he received a hearty reception when he appeared on the stage in his sailor suit. His playing was enjoyable, and he showed that he was a violinist of merit.

After the conclusion of the concert, a gown was auctioned off for \$140 by Mlle. Maranovska, a young Russian. The sum helped to swell the fund, as did the program and flower revenue. Dancing and supper followed.

As Mrs. William Bramhall, the chairman of the local chapter, said: "Mr. Thorner has arranged this concert and through him the artists gave their services gratis, so that I think we shall all be very happy and grateful to both Mr. Thorner and the artists." And the audience was!

Constance Balfour Sings for Camps

On Sunday, August 4, Constance Balfour journeyed by train to Camp Upton to sing for the soldiers. On her way back something interesting happened, which the Globe of August 8 wrote up in the following manner:

If you were on the Long Island train Sunday returning from Camp Upton, you may have wondered about the identity of the singer who entertained you. It was pitch black in the train. No lights for over two hours, and many tearful mothers, wives and sweethearts were glad of it. Soon after the train left Upton you heard a golden soprano voice ring out of the emptiness—it was the voice of joy and sympathy, a voice such as you remembered on your phonograph records of the opera. It rose in all its beauty with, "How Can I Leave Thee?" You insisted on another and another. You listened quiet and happy while she sang, and then expressed your delight in thunder. Into the Jamaica station the train concert continued. Then she went off. It was Constance Balfour of the West.

Again, on August 9, Miss Balfour sang for the boys, but this time over at Camp Merritt, N. J., with the Four Minute Men.

August 6, the soprano sang at the University Settlement, and now for the rest of the summer she will rest at Lanesville, N. Y.

Edward B. Scheve in Colorado

The MUSICAL COURIER is in receipt of a post card from Edward B. Scheve sending his greetings from the Colorado mountains (Longs Peak P. O., Estes Park, Col.), where he is teaching, studying, cutting down trees and farming.

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CHAUTAUQUANS WELCOME FAMOUS FRENCH BAND

8,000 Cheer Overseas Musicians—Members Showered with Flowers—"Old First Night" Celebrated—Recitals Interest—Soloists Popular

Chautauqua, N. Y., August 10, 1918.

At the concluding concert by the French Band, under the direction of Capt. Gabriel Pares, the Frenchmen were given an ovation which will long be remembered by the 8,000 people who gathered to hear them. The Chautauqua salute was tendered the band as it entered the huge Amphitheatre, and as a return greeting the band expressed its appreciation in a most unique fashion, at least unique to Chautauquans. At a signal given by Captain Pares, the band members stood, and gave a rhythmic applause, which was in perfect time and ensemble. The act elicited a burst of applause from the assembly. The rhythm was a three-four accent, with two eighth notes constituting the last half of the first beat, causing it to have much of the flavor of a military polonaise. Some community singing followed, and at its conclusion the band played "Sambre et Meuse," a regimental march, which the Frenchmen tell us is much used at the front, and which has been a favorite with Chautauquans during the week, having been used as an encore repeatedly by Captain Pares and his band.

As the band filed out of the Amphitheatre, the members of the choir, numbering over 500 on this occasion, literally showered the members with flowers. As they picked them from the floor, they placed them in the ends of their instruments, transforming them into vases for the time being. Singularly, a large bouquet of white roses fell directly in front of Captain Pares, who stooped to pick them up amid the wildest kind of enthusiasm.

M. Georges Mager, the French tenor, who sang the French national air, was presented with a beautiful wreath of ferns, bound with the tricolor, at the conclusion of the number.

"Old First Night"

The Chautauqua Choir, Children's Chorus, Band and Orchestra took an important part in the exercises of "Old First Night," which occurred on Tuesday, August 6. This was the forty-fifth anniversary of the founding of Chautauqua. The roll was called by States, and Pennsylvania had the largest delegation present. Texas was well represented, and in fact all States west of the Mississippi had visitors who were much in evidence. Some parodies on popular songs were requested by Mr. Hallam, the most clever one being written to the tune "Over There." It was entitled "Over Here," and was the object of considerable comment. The choir sang it enthusiastically, and with clear diction, for the words were understood even by those who sat in the back of the Amphitheatre.

Third of Marcossion Violin Recitals Enjoyed

The third in the series of violin recitals by Sol Marcossion was given in Higgins Hall, on Tuesday, August 6. The fourth program as announced in the folders was given, the third having been postponed from last week until Tuesday, August 13. This was the first time in twenty years that Mr. Marcossion was forced to postpone a recital as announced, which is said to be a record among artists, especially those who give as many programs as does Mr. Marcossion. This one was postponed because of the illness of Mrs. Marcossion, who has been accompanying her husband so admirably and faithfully throughout the entire series. Gladys Grove, of Meadville, Pa., acted as accompanist for the recital which was given this week, and gave Mr. Marcossion adequate support by following him faithfully and sympathetically through the entire program. The very difficult but beautiful concerto in G minor by Bruch opened the program. That perfect intonation which is characteristic of Mr. Marcossion's playing was much in evidence in the allegro, more especially because it abounds in difficult thirds, sixths, and octaves. A very cleverly written novelty in the way of a mazurka, by Drake, and dedicated to Mr. Marcossion, was included, and apparently made a decidedly favorable impression on the assembly. Other numbers were, "Melody and Humoresque," by Tschaiakowsky; "Berceuse," by Jaernefelt; "Orientale," by Cui; the Barnes "Swing Song," "Serenade," by Drigo-Auer, and "Airs Hongroise," by Ernst. The recital was well attended, and nothing but words of commendation were heard on all sides concerning the performer, and the choice of selections.

August Soloists Popular

The soloists for August, Lillian Heyward, soprano; Lillian Snelling, contralto; Charles Hart, tenor, and Charles Gallagher, bass, have certainly taken Chautauqua by storm. They gave a program in the Amphitheatre on Wednesday, August 7, which was made up largely of excerpts from the familiar operas. They were assisted by the Chautauqua Orchestra, under the direction of Alfred Hallam. The program opened with selections from "Martha," played by the orchestra. Miss Snelling sang the "Page's Song," from "The Huguenots," with unusual flexibility and smoothness. The detached passages were so well indicated as to be obviously clear, even in the back of the huge Amphitheatre. The passionately pathetic "Vainement ma bien aimée," from "Roi d'Ys," by Lalo, as sung by Mr. Hart was a succession of beautiful tones, ringing with bell like clarity.

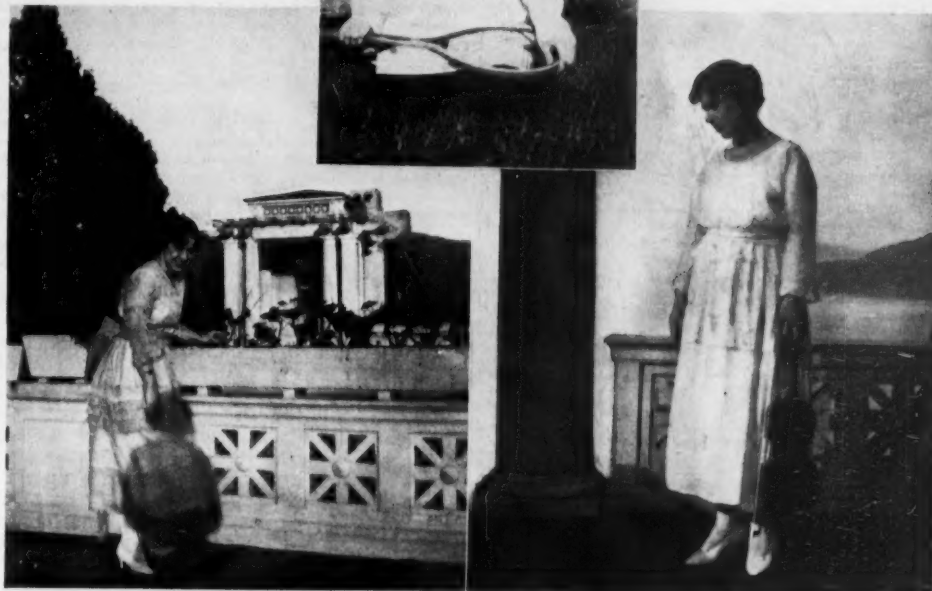
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"ELIJAH."—The National War Savings Committee, 51 Chambers street, New York City, has about 1,100 copies of the vocal score of "Elijah," Ditson edition. These are nearly new, having been used

RUTH RAY AT LAKE GEORGE WITH AUER.

Between her study and lessons, Ruth Ray, the gifted Chicago violinist, finds time for recreation at Lake George, N. Y., where she is one of the prominent members of the Auer colony. In the snapshot at the left Miss Ray is in a happy mood, while the one to the right shows her in a more serious frame of mind, the photograph having been taken just after a lesson with Professor Auer. The picture in the center shows the violinist resting after

a strenuous game of tennis. On August 3 Miss Ray took part in a concert arranged by Mme. Bogutka-Stein for the Red Cross, appearing on the program with Leopold Auer, Mme. Bogutka-Stein, Lady Edgar Speyer and Max Rosen. The young violinist was a former pupil of Auer's and has been coaching with him throughout the summer at Lake George. Miss Ray will return to Chicago shortly, where a very active season faces her.



He handled the final tones with easy voice, absolutely faultless in pitch.

That Miss Heyward is intensely musical, there is not the slightest doubt, as was demonstrated on this occasion with unmistakable certainty in the opening number of her group, "Phyllis Has Such Charming Graces" (Old English). The pastorella, by Selier, is always a bright, cheery bit of writing, but doubly so when sung by Miss Heyward. The concluding number, "Butterflies," by the same author as the preceding number, was a further demonstration of some thoroughly good singing.

Mr. Gallagher's singing is highly dramatic, and he has the requisites to back it up. He has a wonderfully big bass voice, which is never forced, even to obtain the spirited effects which are characteristic of this stalwart singer. In the "Sword of Ferrara," by Bullard, the lowest notes were noticeably clear and truthful in pitch. Marked rhythmic accents are always prominent in his singing, and lend emotional tonal emphasis which is interesting.

The canonic progressions in the duet "Where My Caravan Has Rested," by Lohr, are clever, and were well indicated by Miss Heyward and Mr. Hart, who brought them to the attention of a most appreciative audience.

Organ Recital Well Attended

Mr. Vincent's five o'clock organ recital, which was given on August 6, was unusually well attended, and introduced some novelties, as well as contained some of the old line classics. The opening number introduced the famous and well liked fugue in C minor, by Bach. Mr. Vincent's reading of the fugue was scholarly, and he used much ingenuity in announcing new subject matter, his registration being very resourceful. Other numbers were the "Spring Song" by Lemare, toccata from the fourth organ symphony by Widor, Gounod's funeral march, "Melody" by Friml, and "Festive March" by Faulkes.

Hutcheson at Higgins Hall

By special request, Ernest Hutcheson gave an additional piano recital in Higgins Hall on the afternoon of August 6. The announcement brought out a large host of admirers, who enjoyed a splendid program, well given.

Band Escorts Members of Service School

Before the regular bi-weekly open air concerts by the band, which have been taking place on the veranda of the Hotel Athenaeum, the band has been escorting the young women of the Sixth National Service School to retreat on the Plaza. They have established a custom of playing "The Star Spangled Banner" as the flag is lowered for the night.

Patriotic Concert

A patriotic concert was given in the Amphitheatre on Monday, August 5. It was made up of new patriotic

numbers by American composers, and was given by the soloists for August, the Chautauqua Orchestra, and the Chautauqua Choir. Charles Gallagher sang "Land of Mine," by MacDermid, and "My Own United States," by Edwards. "Yesterday and Today," by Spross, and "The Service Flag," by Bartmess, were sung by Lillian Heyward. Lillian Snelling then sang Sidney Homer's "Sing to Me, Sing," and "God Be with Our Boys Tonight," by Sanderson. Charles Hart, tenor, contributed "The Minstrel Boy," by Moore; "March of Freedom," by Alfred Hallam, and "Tommy Lad," by Margeson. The choir sang a very spirited number by Frederick Stock, called "Union and Liberty," which was well received.

Sacred Song Service

At the sacred song service, which was given on Sunday night, August 4, the soloists were heard for the first time in sacred numbers. Their versatility was apparent, for they were equally as successful in numbers of a sacred order as they have been in the secular feasts they have been giving Chautauquans. Miss Heyward, soprano, sang Dudley Buck's "My Redeemer and My Lord." Miss Snelling followed with "Thou Wilt Keep Him in Perfect Peace," by MacDermid; Mr. Hart, tenor, contributed Vanderwater's "Penitent," and "Tears of Sorrow, Pain, and Anguish" was sung by Mr. Gallagher, bass.

"The Rose Maiden"

"The Rose Maiden," by Cowen, will be given on Friday night, August 16, by the Chautauqua Choir and the Jamestown Choral Society, accompanied by the Chautauqua Orchestra, all under the direction of Alfred Hallam. The chorus will number 600 and the rehearsals are progressing most satisfactorily. There is a splendid spirit of co-operation between the Chautauqua Chorus and the choir from Jamestown, and the combination is a most pleasant one.

Chimes Unusually Satisfactory

Those who have been coming to Chautauqua for many years declare that the chimes in the Miller bell tower are unusually satisfactory this year. They are being rung by Clyde Kittell, who has collected a most appropriate selection of patriotic airs, together with the old folksongs of America. The bells have been corrected and tuned, and the effect from the lake, especially when the ten o'clock chimes are being rung, is very impressive, and bears much of the local flavor and color which is so characteristic of Chautauqua.

"Messiah Night"

The sacred concert which was given in the Amphitheatre on Sunday night, August 11, was "Messiah Night," and included an interesting collection of choruses and solos from this oratorio. R. D. S.

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BOSTON CONTRALTO AT LOUISVILLE CONSERVATORY

Cora Sapin Makes Fine Record as Head of Vocal Department—Activities of
Irma Seydel, Elsie Winsor Bird and Heinrich Gebhard

Boston, Mass., August 10, 1918.

Cora Sapin, rich-voiced contralto of extraordinary range and excellent vocal instructor and coach, ranks with America's most patriotic artists as far as doing her bit is concerned. Mme. Sapin is spending the summer at her old home in Louisville and is literally giving her usual vacation to camp singing. She writes: "We have Camp Taylor here, and truly I've been singing my head off for the boys. Five times this week!" Those acquainted with the popular contralto's love of singing, her boundless energy and sincere patriotism will not be surprised to learn of this activity. Moreover, it is a significant tribute to this singer's musicianship and personality to be able to appear in the same place five times in a single week.

Mme. Sapin's work at the Louisville Conservatory of Music this summer was extremely successful. So great was the demand for her coaching that the course for advanced pupils, originally planned for six weeks, was extended two weeks. In addition, Mme. Sapin has been re-engaged for next summer. The following account of a concert by members of the summer school of the conservatory indicates the important place that Mme. Sapin has won in this her first season at that institution:

Last evening, in the auditorium of the Young Women's Christian Association, a charming recital was given by members of the summer school of the Louisville Conservatory, which has been in session for the past six weeks. The young artists from the classes of Mme. Sapin, Mr. Cowles and Mr. O'Sullivan acquitted themselves with credit, giving promises of high achievement in the future.

The program opened with two concerted numbers, directed by Mme. Sapin. The ensemble, the tone quality, the freshness of presentation were admirable. Deserving of special mention were the solos by Blanche Fuellrich, who adds to a voice of beautiful quality a finely poised manner of presentation. Marcella Williams vied with herself as pianist and singer in the Liebestraum and the extremely difficult aria, "Caro Nome." Myrta Peck was heard in "The Crying of Water," her light, high voice giving promise of delightful coloratura singing. Margaret McCulloch has a voice of beautiful caliber, temperament and fine intelligence in her approach to her work. Nell Eaple and Vera Totten gave much pleasure by their charming lyric delivery. "Sous Bois," Staub, and the MacDowell "Novellette" were played with ease and technical fluency by Virginia Guess. Mrs. Cullen Richardson presented the Sibelius "Romance" with excellent musicianship.

By request, at the close of the program, Mme. Sapin sang a group of solos, accompanied by Mr. Cowles. Seldom does one hear such harmony between singer and song as in Mme. Sapin's rendering of "La Lettre d'Adieu," Kreisler. In "Tes Yeux," Rabey, the delicacy of her singing was an artistic delight. A charming closing number was "A Wish," by Breidt. An attractive feature of the program was the playing of her pupils' accompaniments by Mme. Sapin, whose gifts as a pianist are well known.

Mme. Sapin will reopen her attractive Boston studio at 538 Newbury street about August 20.

Irma Seydel Wins in Favor at the Camps

Irma Seydel, the gifted young violinist who won such a noteworthy success as soloist with the Boston Symphony Orchestra last season, has proved herself as great a patriot as she is an artist by the unselfish program which she has been following this summer. At the close of her very successful season in June, Miss Seydel offered her services to the Y. M. C. A. for camp work during the months of July and August, leaving herself a two weeks' margin on each end of the summer for rest. The talented violinist was sent to Fort Michie, Fort Terry and Fort Wright, New York; to the Naval Hospital in New London; New London Y. M. C. A.; Congregational Church in New London, where she played at a service for the sailors and later at a social given for their benefit; and on the Bridgeport, the former Breslau.

Although there were no printed programs, Miss Seydel always played until long after "lights out in the barracks" on some of the islands. The well liked violinist and her accompanist, Edna Stoessel, both charming girls, were entertained and chaperoned by Y. M. C. A. men, and created much enthusiasm wherever they appeared.

Activities of Elsie Winsor Bird

William B. Burbank, who has been giving joint opera-logue recitals with Elsie Winsor Bird for the past season or two, enlisted in June in the Radio Corps, and is now at the naval training station at Newport. Mr. Burbank has

been instructor of music and choirmaster for two years at St. Mark's School, Boston, where he will be missed because of his sterling personal qualities and popularity, as well as for his unusual musical gifts.

Miss Bird has been doing considerable Y. M. C. A. and Red Cross work. Recently, she sang at Camp Devens, where she and Mr. Burbank were greeted by a very appreciative audience. Miss Bird also sang at Fort Revere, at Hull, and appeared twice at the Watertown Arsenal. In August, she will give a recital in Jaffrey, N. H., for the benefit of the Red Cross.

Heinrich Gebhard in Role of Farmer

Heinrich Gebhard, the admirable pianist and coach, is evidently as successful a farmer as he is a pianist. Writing from his "Hillside Farm" at Norfolk, Mass., he says: "I am happy to say that our corn, cabbages, beans and potatoes are thriving; and we think Mr. Hoover would be pleased to see me weed my garden!"

Mr. Gebhard, whose infallible technic and interpretative genius are familiar to all music lovers, at least in New England, will once more be under the management of A. H. Handley, the well known manager, during the coming season.

A Tribute to Frank La Forge

Dorice Bowen, the charming soprano who is to make her American debut at the Lockport Festival, remarks: "I read a sapient article on accompanying in which the writer said, 'The perfect accompanist is yet to be born.' He did not know Mr. La Forge!" COLES.

Amparito Farrar En Route to France

Amparito Farrar, the young American soprano, who has been appearing in the various camps, cantonments and navy yards for soldiers and sailors, and who has done such excellent work for the Liberty Loan, Thrift Stamp



AMPARITO FARRAR,
Soprano.

drive and recruiting for the Red Cross nurses, has been engaged for the summer season "Over There." Miss Farrar left New York last week, and will be gone three or four months. She has planned a remarkable series of concerts, the entire program to be rendered by herself, which will be held in every sort of building, hut, church, or barn, that is available for recreation purposes for the soldiers. Regular concerts have been scheduled in the Y. M. C. A. buildings, but Miss Farrar's ambition is to make the big, strong personal appeal to the men as near the fighting line as possible. "I want to put joy in their hearts as they go 'over the top' for the honor of their great and glorious country," says the little prima donna, "and I want to bring them solace and comfort when they come back wounded or for first aid. I consider my work just as much first aid as the medical treatment, and I hope the medical attendants will let me treat the minds and spirits of the soldiers while they administer more material necessities for their bodies."

Miss Farrar feels deeply grateful that she has been appointed for this errand, and would not return to America at the expiration of the four months but for many engagements already booked for next season. These include two extensive tours, one of which will be with a famous violinist, and her regular New York recital at Aeolian Hall. As it is, the soprano is remaining one month over the allotted three months.

The first part of each program which Miss Farrar will give while abroad will consist of songs of the Allied nations, sung in the original language, and the second part will be made up of patriotic and camp songs, but will be de-



PAUL ALTHOUSE IN SUMMER ATTIRE

Lake Bomoseen, Vt., is in the background of the accompanying snapshot of Paul Althouse, the Metropolitan Opera tenor. "Friend wife," Elizabeth Althouse, is the invisible power behind the camera. Not content with the usual haunts of men, Mr. Althouse delights in "discovering" a new vacation spot each summer and brings to that spot all the enthusiasm and zest of the explorer. Thus, Lake Bomoseen, Castleton, Vt., is the locale of Paul Althouse's present summer role, which is that of fisherman, swimmer and general out-of-door person. Playing opposite him in all of these sports is "Betty" Althouse, his wife and inseparable companion, while little Rita Mary, age nine months, acts as the "chorus."

voted especially to "request numbers" and "whatever they want," according to the soprano.

The little concert company, consisting of Mrs. and Miss Farrar, is going over under the auspices of the Overseas Theatre League of the Y. M. C. A., which is under the direction of Winthrop Ames.

A special request has been made to Miss Farrar by the officials in charge of the next Y. M. C. A. drive in the fall to return in time to make the coming campaign the greatest on record. She has been asked to give a daily entertainment to consist of a short recital program, followed by an account of her experiences at the scene of battle.

The Spell Cast by "The Magic of Your Eyes"

M. Witmark & Sons, the publishers of Arthur A. Penn's "The Magic of Your Eyes," receive so many detailed letters from musicians, giving long accounts of their success with this particular song, that entire reproduction is impossible. Hence, follow a number of excerpts from them: I wish I were able to express myself better, as to the pleasure I have had in rendering your song, "The Magic of Your Eyes." I sincerely feel your song is of such artistic character that the name and song will never die out and will be placed in the archives by the ever popular numbers, such as "The Rosary." (Signed) JOHN J. HOFFMANN.

Rahway, N. J.

The piece appealed to me from the first time I heard it, and I find that it has always been well received wherever I have included it in my program. I shall continue to use it in my teaching. (Signed) CALVIN P. FOX.

Boston, Mass.

Your very good song, "The Magic of Your Eyes," has come to me and I like it very much. (Signed) SARA M. CONLON.

Grand Rapids, Mich.

I have enjoyed singing your song for several of my musical friends and especially for Reinhold Herman, a well known conductor, formerly of Handel and Haydn of Boston, and he said he liked the song very much, but not more than I did with his excellent assistance at the piano. (Signed) FANNIE HIRSCH.

New York City.

I have been using "The Magic of Your Eyes" as a teaching number, as it lies well for the voice and gives considerable opportunity for necessary work. (Signed) GAIL ELDRIDGE.

St. Louis, Mo.

I am only too glad to recommend "The Magic of Your Eyes" to any one who desires a song which will appeal to any audience. (Signed) L. B. FALL.

Medford, Mass.

I have been using your song both as a solo and duet and with great success. I, myself, get a great deal of pleasure out of singing it as it is so tuneful and pleasing. (Signed) LORA MAY LAMPORT.

Oak Bluffs, Mass.

My son, Dr. Everett L. Bishop, is leaving for medical service in the army. He has a most glorious bass-baritone voice. He will take your song with him to camp and will use it whenever he can. Music seems to be so much to our soldiers now and no doubt the melody and the expressive words will find an echo in many a lad's heart. It is a splendid "singing" song. (Signed) IOLA G. BISHOP.

Savannah, Ga.

Claudia Levee Using Mana Zucca Songs

Claudia Levee, who is the possessor of a mezzo-soprano voice, recently appeared before the boys at Camp Devens, Ayer, Mass., in a group of songs by Mana Zucca, the songs being "If Flowers Could Speak," "Speak to Me" and "Mother Dear." Miss Levee received such a warm reception that she was obliged to give many encores. Next week Miss Levee will participate in ten concerts at the different camps, where she will again sing songs by this young American composer.

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THE WEEK AT RAVINIA

Ravinia Park, Ill., August, 1918.

Six thousand music lovers and others witnessed one of the best operatic productions ever staged here, when on Saturday night "L'Amore dei Tre Re" was presented. General Director Louis Eckstein, the good angel of Ravinia; has many reasons to be proud of the high artistic results achieved this year.

Claudia Muzio is a singer whose mentality rivals the beauty of her voice, and the combination of her intellectuality and of her vocal equipment was never better manifested than in this opera. She is a *Fiora* par excellence. She captured the eye and greatly pleased the ear, winning an overwhelming success. Morgan Kingston's poetic conception of the role of Avito, and his exquisite singing, blended admirably with Muzio's interpretation of *Fiora*. Not only was he romantic, but as well dramatic. Leon Rother made a majestic figure as the old blind king. His portrayal was also dignified and powerful, while his entrancing singing of the monologue in the first act well deserved the thunderous plaudits which broke forth at its conclusion. Graham Marr distinguished himself as the forlorn husband. Especially commendable was his singing of the farewell aria.

Papi gave a splendid reading of the complex score, the orchestra playing with notable finish under his efficient baton. The stage settings were appropriate, the lighting effects excellent, and the whole performance a fitting climax to the close of the midseason at Ravinia.

"Rigoletto"

"Rigoletto," with Lucy Gates as *Gilda*, attracted another record house Sunday night. The melodious old Verdi score was somewhat rejuvenated through the exhilarating tempi taken by Papi, whose enthusiasm was communicated to the orchestra players. If the singing of the "Caro Nome" was all that was demanded in this opera from a coloratura soprano, Lucy Gates' achievements would have brought her renown, but with her the aria is only an episode in the drama, and she exhibited all through the course of the performance the splendid vocal equipment that has placed her in the front rank among the singers of the day. She scored heavily and well justified the enthusiasm of the public. Orville Harrold was again an elegant, suave and polished Duke—one who knows how to sing, and he, too, was richly rewarded for his work by rapturous salvos of applause. The role of Rigoletto is not among the best in the repertoire of Millo Picco. The Sparafucile of Leon Rother was capital and the performance highly enjoyable.

The weekly symphony concert was presented on Monday night with Richard Hageman conducting. The soloists were taken from the ranks of the orchestra.

"Manon"

On Tuesday evening, "Manon" was repeated, with Claudia Muzio in the title role, Orville Harrold as Des Grieux, Jr., and Leon Rother as his father. Graham Marr again was the Lescaut and Richard Hageman conducted.

"Romeo and Juliet"

"Romeo and Juliet" was the bill for Wednesday evening. Lucy Gates made a winsome Juliet. She sang with great purity of tone and exquisite phrasing, which made her entire personification of the unhappy heroine capital in all respects. In her short season at Ravinia, Miss Gates has won innumerable admirers, and it is to be hoped that her appearances in this part of the country will not be limited to those at the park this summer, but that she will be a constant visitor in the Middle West. Orville Harrold won a personal success as Romeo, in which he found many opportunities for disclosing his gorgeous organ to the best advantage. He wore the romantic costume with much ease and elegance, poise and distinction, and won the hearts of many Juliets present at the performance. The aria of the second act, "Ah, leve toi soleil," was concluded by the brilliant tenor with a splendid B flat taken fortissimo. A mention of this is deemed necessary by this reviewer in view of the singing of falsetto or mezza voce of that note by several Romeos in Chicago recently, who followed textually the score, which calls for a B flat taken pianissimo. Inasmuch as those tenors sang several other B flats written in the same aria full voice, the ending of the song falsetto was, to say the least, an anti-climax, and Gounod's demand should not be followed by tenors. Mr. Harrold may well be thanked for his interpretation and the rousing reception given him should be sufficient proof that the music lovers who frequent Ravinia were behind him to a man. Leon Rother also demonstrated how the part of the Friar should be sung. Better commendation cannot be given, if only to add that in the recollection of the writer only Rother equals the great Edouard de Reszke in the role. The smaller parts were well handled; likewise the chorus and orchestra, directed by that wizard of the baton, Richard Hageman, who knows how to conduct French opera to the great delight also of those who know how it should be directed.

"Cavalleria Rusticana" with the same cast heard the previous week was repeated on Thursday evening. On Friday night the regular symphony concert was given, and on Saturday evening "Madame Butterfly" had its first hearing this season, with Muzio singing the title role. Review is deferred until next week. R. D.

Columbia University Concerts

Despite the terrifically hot wave which existed in New York on Wednesday evening, August 7, an immense crowd was present for the concert at Columbia given by the New York Military Band, Edwin Franko Goldman, conductor. The program opened with a march, the latest work of Philip Klatzkin, with the composer conducting. There was also another composer present, whose composition, however, was not listed on the program. He was William F. Barnbold, of the New York Police Band, and the composition given was his new march dedicated to the Woman's Motor Corps of America.

Community singing was a feature of the evening, led by Mr. Goldman and Robert Lawrence, a military song leader. The entrance of the latter was made very effective by the singing in the distance gradually growing louder and louder as the grandstand was approached, of twenty-two men from the Song Leaders' School, all of whom are being

trained for service in France as Y. M. C. A. song leaders.

The band numbers conducted by Mr. Goldman were the "William Tell" overture, Massenet's "Scenes Pittoresques," excerpts from "Rigoletto" and "Cavalleria Rusticana," and P. Bucalossi's "Hunting Scene." Mr. Goldman puts his vibrant personality into everything he conducts, and this may account for the success, both artistically and numerically, of the Columbia concerts.

The program for Friday evening, August 9, was an especially interesting one. The first number, "The Pride of America," a typically American march composed by the conductor of the band, was most enthusiastically received. There were two other American numbers, "Old Folks at Home and in Foreign Lands" and "Hail to the Flag," the latter conducted by the composer, Arthur A. Clappé. The remaining numbers on the program were Litoff's overture, "Maximilian Robespierre"; Rubinstein's "Melody in F," the "Faust" fantasia, the "Peer Gynt" suite and Sodermann's "Swedish Wedding March."

Pilzer Plays for 5,000 Ordnance Workers

Maximilian Pilzer played on Wednesday, August 7, before 5,000 ordnance department workers at South Amboy, N. J.; and received a remarkable demonstration from his hearers. He played in the open air and although it was very warm, he still made his violin produce a wonderfully clear and sweet tone. He was encored repeatedly and was forced to promise that he would again make an appearance before the workers.

On the same program was his sister, Dorothy Pilzer, a gifted contralto, whose rendition of several songs was greeted with great enthusiasm.

Mr. Pilzer is making many appearances before War Department workers, and his playing is certainly appreciated by them. The violinist hopes to be able to assist in the raising of funds for war charities during the coming year.

S. A. S. Seeks "Allied" Chorus

William Hinshaw, president, on behalf of the Society of American Singers, which is to open its season September 23 at the Park Theatre, has appealed for young artists of experience in opera comique to sing in the chorus. The original call of the S. A. S. made it imperative that all the "singers" should be American born, but the society has now decided to engage both citizens of this country and of its allies in the war. Mr. Hinshaw will engage chorus men with or without experience, so long as they are not subject to the draft and are not alien enemies. All the chorus will be paid, while the principals, who are Americans, will sing as volunteers. In addition, the society needs young dancers for a ballet. Except these silent partners, all others must speak English.

U. S. Kerr Well Received in Portsmouth

On July 30 U. S. Kerr, that excellent New York baritone, was heard in an interesting concert for the benefit of the war fund for work among the enlisted men of Portsmouth, N. H.

Mr. Kerr, who was assisted at the piano by Frank H. Luker, was heard in varied numbers, which gave evidence of his versatility as a concert singer. That his art has duly appreciated by the large audience is emphasized by a

U. S. KERR,
Baritone.

review of the concert which appeared the next day in the Portsmouth Daily Chronicle. It read in part:

The recital was very fine, Mr. Kerr being a singer of national repute. . . . He has an excellent voice and sings with a feeling and ease that is refreshing. He has a wonderful memory; only on one occasion did he refer to the sheet music in the entire program, and when it is considered that his program included, with encores, nearly twenty numbers, it is all the more remarkable.

Gunster Returns

Frederick Gunster has recently returned from Atlantic City, where he has been spending part of his summer vacation.



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FRENCH BAND VISITS CHICAGO

Several Concerts Given in City and Environs—Special Demonstration at Great Lakes—American Conservatory Issues Catalog—Bertha Beeman's Active Summer—Orchestra Members Questioned—Eva Emmet Wycoff at Ashland—The Kinseys in the East—Henry Pupil Plays at Ravinia Park

Chicago, August 10, 1918.

The Musique Militaire Française—fostered and financed by the French Government—spent several days in Chicago this week, passing through from a tour of the East. The sixty-eight members of this organization, famed throughout France as its best band musicians, were guests of the Hotel la Salle during their stay in the Windy City. Several concerts were given at Fort Sheridan, the Great Lakes Training Station and in the Hotel la Salle lobby. Upon its entrance at Great Lakes Naval Station Wednesday, the French band was greeted by the largest band ever assembled, made up of 1,124 jackies, musicians of all the band units of the training station. The huge band embraced the battalion band of 350 pieces as a centerpiece for sixteen detached units. The entire contingent was assembled under the leadership of Monk Tennes, the Great Lakes drum major. The French band appeared in several concerts here under the auspices of the French High Commission and the Y. M. C. A. Most of the members wear decorations for bravery in action.

American Conservatory's Handsome Catalog

The new catalog of the American Conservatory is as handsome in appearance as usual, although the familiar blue cover is missing, which, it is said, is at present not procurable. The faculty includes over ninety instructors, many of national reputation. There are but few changes, a characteristic feature of the conservatory, which is noted for the loyalty of its faculty. Owing to the fact that eight of its young teachers have joined the colors, several additions have been made as follows: Piano—Cleveland Bohnet, Adalbert Huguelet, Hugh Porter, Grace Welsh, Alice Weber; voice—Edna Wilder, Frances Burch; violin Richard Broemel, George Perlman; harmony—Helen Dalm, Grace Welsh; violoncello—Adolf Hoffman.

Among the features of the conservatory are the Teach-

ers' Normal Training School, the Opera School, Students' Orchestra, the series of Saturday afternoon recitals, lecture courses, and a musical bureau for concert and teaching engagements. The school of acting and expression, under the efficient direction of Walton Pyre, has become recognized as one of the best in the country.

The registration of students again reached the 2,200 mark during the season just closed, representing over thirty States.

Bertha Beeman's Many Activities

Between the acts of "She Stoops to Conquer," put on in Lake Forest by the society people there as an Italian benefit last Friday evening, Bertha Beeman, the widely known contralto, gave great pleasure by her artistic singing. On Sunday morning, Miss Beeman sang for John W. Norton at the Great Lakes training station, and the same evening left for Iowa, where she is to give six song recitals in two weeks. The gifted contralto then returns to Chicago for nine days, when she will go to Lockport, N. Y., where she is to sing at the All-American festival. She is not only singing her own program there, but is singing a group of songs by Hallett Gilberté on composers' day and a group of Carrie Jacobs Bond's songs at the end of her program. Also Miss Beeman will sing on the patriotic program there.

Chicago Symphony Orchestra Members Questioned

Several members of the Chicago Symphony Orchestra have been asked to appear at the Federal Building this week to explain alleged disloyal remarks. Bruno Steindel, principal cellist; Joseph Zetzelman, Richard Kuss and Williams Hebs were those questioned on Friday. Others charged with pro-German talk were questioned Saturday. Well known supporters of the orchestra were asked to appear and testify.

Carl D. Kinsey Vacationing in the East

Mr. and Mrs. Carl D. Kinsey are enjoying an extended vacation in the East. A post card has been received at this office from the energetic business manager of the Chicago Musical College, sending greetings from New Haven, Conn. They have visited Lake George (N. Y.), Boston, Narragansett Pier, and are now on their way to Atlantic City, where they will remain until August 20.

Harold Henry Pupil Plays at Ravinia

One of Harold Henry's most gifted artist-pupils, Ellen Ekholm, won much success at her appearance Friday afternoon at Ravinia Park. Miss Ekholm is a pianist with much to recommend her, and her excellent playing of the "Polichinelle" of Rachmaninoff and the C sharp minor scherzo of Chopin won her distinct and well deserved success. One of the biggest Friday afternoon audiences at Ravinia was present on this occasion, which so insistently applauded the young pianist that after several recalls she was forced to respond to an encore.

Eva Emmet Wycoff's Summer Success

Eva Emmet Wycoff's summer vocal course at Ashland, Wis., has proved highly successful for this widely known soprano and vocal instructor. Two years ago Miss Wycoff lived at Ashland, and a number of the students who studied with her then availed themselves of the opportunity again this summer, and a number of new pupils en-

rolled. During her stay there, Miss Wycoff went to Mellen to sing at the patriotic rally for War Savings Stamps in the White Theatre. Two numbers by Miss Wycoff, who substituted for Mrs. Victor Pierreele, "were very fine and enjoyed by the audience," according to the Mellen (Wis.) Weekly of June 27, and "her trip to Mellen to take part in the program was very much appreciated by the officers of the Loyalty Legion."

JEANNETTE COX.

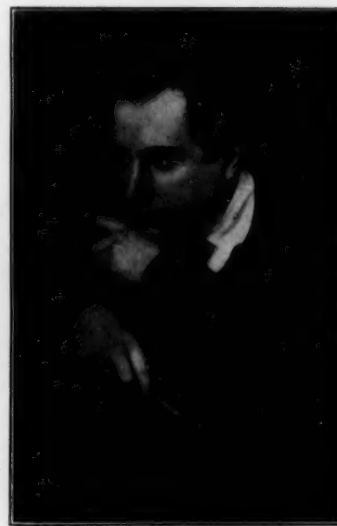
Louis Siegel Plans Big American Tour

Louis Siegel, the young violinist, has lately come under the management of Usera & Co., managers of Pablo Casals. The Ellison-White Musical Bureau has taken Siegel for the West and Canada and has already booked several dates on the Coast for him.

Louis Siegel was known as the wonder child at the Conservatory of Liège, for at twelve years of age he won the gold medal in open competition, the first American ever to capture it. Ysaye journeyed to the school especially to hear him, and he became the great violinist's pupil after he left the conservatory. Ysaye considered him his finest pupil, and even directed the orchestra at his debut in both Berlin and Brussels. During that year he traveled over 50,000 miles, playing in Germany, France, Belgium, Italy and the Scandinavian countries. So great was his success that he was invited to play at court before the present King and Queen of Belgium. "The memory of this," he says, "I treasure beyond all others of that year, for no nobler or more truly democratic couple exist than this king and queen, who stand for all that is generous and gracious in human nature and whose appreciation and respect for art is unbounded."

During Siegel's last years in Europe he became acquainted with Leopold Godowsky, who was much interested in him and took him into his own home to study and play.

Due to the war, Siegel came back to America sooner than he had intended, though his chief ambition had always



LOUIS SIEGEL,
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been to play here in his native land when his work should be a finished and proved product, for that alone he considered good enough to give to America. His first year over here, his principal concerts were one with Godowsky, his friend and preceptor, and another with the Philharmonic Society. But soon after this, Pablo Casals invited him to return to Spain with him, and Siegel went, considering it the greatest opportunity of his life. Though his future here in America was full of promise, he felt that months spent under the musical influence of Casals was something that would mean so much in his development that he could not afford to give it up.

"Casals is the greatest living musician," he says, "and in his home I learned more of music, music in the very essence, than I should have learned in a thousand years of patient study."

America will hear Siegel extensively this year for the first time, and now that Americans are discovering just how great is the genius that flourishes in their own country and are giving home talent more of a chance to prove itself than formerly, they will turn to young men of Mr. Siegel's stamp with the highest expectations and enthusiasm.



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REVIEW OF NEW MUSIC

G. SCHIRMER, NEW YORK

New Yale Song Book, Compiled and Edited by G. Frank Goodale

This volume of 177 pages has been compiled and edited by G. Frank Goodale, musical director of the Yale Glee Club. The book could not be beaten as a collection of effective and humorous part songs for young men. Evidently the editor knows how to combine voices and how to treat each individual voice as well. Male glee clubs will certainly find much satisfaction in this collection. The best of men enjoy a little nonsense now and then, says the proverb in other words. This is one of the best volumes of well regulated nonsense ever published for male choirs. It would have done no harm to add the names of the composers to several of the songs. Did not Foster write "Nelly Was a Lady"? "Gaudeamus" has an old German melody, and the Latin text was published about 1710. The words of "Inter Vitae" were written by Horace two thousand years ago, and the music was composed by Fr. F. Flemming about one hundred and seven years ago. Why are the names omitted? "Comin' Thro' the Rye" is old Scotch. It has been harmonized by Goodale—a combination that will perturb the prohibitionists.

"Fair Harvard" is set to the Irish tune "My Lodging Is on the Cold Ground," which was used by Moore for his verses, "Believe Me, if All Those Endearing Young Charms." No name is given. Did not Longfellow write "Stars of the Summer Night"? Why are the names of so many nonsense writers given, and why is the name of the genuine poet, George Wither, omitted from one of the best poems in the book—"Shall I, Wasting in Despair?"

"Dear Old Yale" is set to "The Watch on the Rhine," a goodly tune and robust one withal, which will hardly serve as German propaganda these days.

The volume is embellished with twenty photographs of Yale and its surroundings; but the real merit, of course, lies in the admirable selection and arrangement of the music.

OLIVER DITSON COMPANY, BOSTON

Three Indian Songs, Harvey W. Loomis

The names of the melodies, or phrases, which Harvey Worthington Loomis has selected for his harmonizations are: "Be-thae wa-an," which means "Laughing water" in Pawnee; "Wae-ton wa-an," which means "Little Papoose" in Omaha; "Wae-wa-chee wa-an," which signifies "The Scalp Dance" in that same Omaha Indian talk. Without delving too deeply into the etymological mysteries of the word "wa-an," which in Indian can apparently be applied to Laughing Water, Little Papoose, and Scalp Dance, the music student will find much to interest him in the friendly and un-Indian harmonies an accomplished American musician can find for the wild man's forest tunes.

Harvey Worthington Loomis has supplied the amber to encase the fly, so to speak in high metaphor. He has kept

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"In the Flower Garden," A. Buzzi-Peccia

This is a simple song with delicate feeling. The romantic and sentimental verses by Tagore are appropriately set to a very singable melody.

"The Rose of the Night" and "Oblation," Charles Fonteyn Manney

These two songs have additional accompaniments for horn, or cello, to go with the necessary piano part. Perhaps the added part had better be called an obligato, for though the songs may be sung without it, yet the added part would be very much missed if it was omitted. The piano accompaniments to the two songs are rich and full, however, and the songs could hardly fail to be successful when well sung. After all, the voice part is the most important part of a song, and Charles Fonteyn Manney has attended well to the requirements of the singer. He has shown good literary taste in his selection of lyrics by Swinburne and Fiona Macleod. Both songs are published in two keys for high and medium voices.

WHITE-SMITH MUSIC PUBLISHING COMPANY, BOSTON

"Chant Poetique," Roland Diggie

This charming "Poetic Song" is for organ, and the attention of organists is hereby called to this graceful, useful, playable romance which will fit into almost any church service except a funeral. It is in 6-8 tempo with an occasional dotted eighth note, giving it the suggestion of a Siciliano. There are many opportunities for varied effects in registration, the construction of the phrases allowing the organist plenty of time to have his hands off the keyboard and on the stops.

Mabel Riegelman with Stadium Orchestra

Mabel Riegelman was soloist last week at the New York Stadium concerts. Her rich, clear soprano rang full and



MABEL RIEGELMAN.

The soprano, is being upheld by worthy supporters of Uncle Sam's policy of "Make the World Safe for Democracy." The sailor boy is Miss Riegelman's only brother, Carl Riegelman, now "somewhere at sea" on his third trip to France. The Y. M. C. A. man is her uncle, Morris Isaacs, of Cincinnati, known to the boys of Camp Wadsworth as "General Sunshine."

true before a record audience. "The Jewel Song" from "Faust" recalled Miss Riegelman's excellent portrayal of Marguerite with the Boston Opera Company a season ago, and well deserved the delightfully rendered encore, "One Fine Day" from "Madame Butterfly."

Miss Riegelman's voice never showed to better advantage. Her singing of Musetta's waltz song brought forth such hearty applause that it had to be repeated, and the audience recalled her again and again.

Early August Park Concerts

Early August open-air concerts given by the Department of Parks, New York City, Philip Berolzheimer, special deputy commissioner, included the following: Friday, August 2—Tompkins Square Park, James L. J. Canavan, bandmaster; Carl Schurz Park, Robert Hanson, bandmaster. Saturday, August 3—Hamilton Fish Park, Francis T. Carroll and his band; Tottenville, Staten Island, Edward Canavan, bandmaster; Mount Morris Park, W. Levinsky's Military Band; William H. Seward Park, Louis Nicastro, bandmaster; The Mall, Central Park, Gustave D'Aquin, conductor. Sunday, August 4—Washington Square Park, Max Ellenson and his military band; The Mall, Central Park, Franz Kaltenborn and his orchestra; William Simmons, baritone; Battery Park, Usher's Military Band, Thomas F. Usher, director; Washington Square Park, Sunday, August 11, Morris Schwartz's Military Band. A forthcoming concert is: Saturday, August 17, at 4 p. m., Tottenville, Staten Island, Edward Canavan, bandmaster.

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OPINIONS OF THE PRESS

Tributes to Casals' Art

Pablo Casals writes that he is playing a short tournee in Spain. He did not wish to play in public this summer, as he had intended to devote his time entirely to rest and work, but he was urged incessantly by his countrymen, and so he finally acceded to the general demand for a few concerts. He had been playing with Riser, a very fine French pianist, and together they have given recitals in Lisbon, Madrid, Valencia, Barcelona and several other large cities in Spain. Casals wrote of Riser: "He is a great artist and plays Beethoven especially well." He said that they had been playing very heavy programs and that he was surprised at the appreciation with which the Spanish people had received the music. He commented on Barcelona especially, which he said has a very large public for good music, and though it already has two good orchestras, he expects it to have an orchestra which will rank with the

warmth, through the perfection of his technic and through the incredible flexibility of his temperament, which incorporates equally all the styles from Bach to Debussy, Pablo Casals—it is not necessary to name him—is accorded by unanimous acclaim a supernatural prodigy who has not, and never has had, an equal.

Leo Ornstein's Cello Sonata Played

In an interview with the Detroit Free Press, Hans Kandler, the first cellist of the Philadelphia Orchestra, spoke as follows of Leo Ornstein's cello sonata:

Although granting that compositions for the cello are less plentiful than for the violin, I take issue with those who would say that the player of the instrument must perforce confine himself to a very small and considerably hackneyed repertoire. During last season I had the joyful honor of playing, with the composer at the piano, Leo Ornstein's recently published sonata, which in my humble opinion is the best sonata for cello and piano written since Brahms. Encouragement by artists in the playing of new works and by the public in showing appreciation will encourage composers to write for the cello.

Mukle-Clarke Summer Doings

May Mukle, cellist, and Rebecca Clarke, violist, are playing for the Red Cross and other war charities during the summer, together with the Onota Quartet, made up of the Misses Mukle and Clarke, Gertrude Watson, pianist (pupil of Leschetizky), and Walter Stafford, violinist. Recent bookings were at Bennington, Vt., August 1; Oteora Park, N. Y., August 3; Dublin, N. H., August 5; Woodstock, Vt., August 6; Cornish, N. H., August 7; York Harbor, Me., August 10; Wianno, Mass., August 12. They are to appear at Colebrook and Litchfield, Conn., August 16 and 17, respectively.

The quartet participated in a benefit concert for the permanent fund of the Berkshire Community Chorus, July 22, at Pittsfield, Mass., playing the Schumann quartet, op. 47, first movement. Miss Clarke contributed the Wolstenholme romanza; Miss Mukle, a Purcell air and Popper tarantelle, and together they gave an Irish melody, arranged by Miss Clarke.

The Berkshire Evening Eagle reviewed the event, in part, as follows:

A real musical treat was offered last night at the High School auditorium when May Mukle, of London, England, a violoncellist of world fame, and Rebecca Clarke, a violist of rare power, contributed largely to the program. . . . Enough commendation cannot be given for the solo work of Miss Clarke and Miss Mukle. After playing two difficult solos, Miss Mukle was presented with a lovely bouquet of sweet peas. Both Miss Clarke and Miss Mukle appeared in an Irish melody arranged by Miss Clarke. It is rare that one hears the viola and cello in duet and the audience last night was strong in its appreciation. Miss Mukle has long been ranked as one of the world's foremost cellists and it is always an inspiration to hear her. She played with great simplicity of style an old air by Purcell as her first number followed by the sprightly tarantelle of Popper. Her technical skill, duly concealed behind the grace and beauty of her art, was marvelous. Miss Mukle responded to an encore with an idyl by Ethel Burns, played in a subdued and impressive manner. . . . Miss Clarke cannot fail to interest her audience, for she is an artist of great promise. Her beautiful viola gives tones of haunting sweetness—at times it is a miniature cello and again a master violin. Miss Clarke played a romanza by Wolstenholme with singular grace of style and poetic power. She was enthusiastically applauded and gave as an encore an old French song in a quaint, dreamy manner. Miss Watson's fine accompaniments added a note of charm to the work of both artists.

Echoes from Hempel's Erie Concert

On May 2, Frieda Hempel, of the Metropolitan Opera Company, was heard in recital at Erie, Pa., where she scored another triumph with her beautiful vocal work. Following are a few press opinions from that city:

HEMPEL CONCERT MUCH ENJOYED

Another Metropolitan songbird was introduced to an Erie audience last night in the closing number of the Artists' Course, when Frieda Hempel, coloratura soprano, was heard in a recital. She was warmly welcomed and her program was much enjoyed, for she is a charming singer with dramatic interpretation and personal magnetism of no small quality.

Her program was not a stereotyped affair, and probably no artist appearing here this season has given as few "old favorites" as did she. That gave an added piquancy to the evening, for many of the numbers were not particularly known even to those who devote considerable of their time to things musical.

The undulating "Shadow Dance," from Meyerbeer's "Dinorah," proved her most ambitious selection. It gave opportunity for the flexibility of her tones to be displayed at their best. She ran up and down the gamut with ease and skipped and jumped from half tones to half tones without accompaniment, and after a long interval of trills, warbles and all the other gyrations of the vocally gifted, she struck the home tone without a shade of variation from the pitch.

The same feat was heard in the aria, "Qui la Voce," by Bellini, but not to so great an extent. Also in each group of songs Miss Hempel had one that called for this quality, like Schubert's "Lark and the Rose" and the "Nightingale" of Rimsky-Korsakoff.

Miss Hempel opened with "The Star Spangled Banner," and she gave in addition to her regular program "Dixie," "Home, Sweet Home," "The Blue Danube Waltz," "I Don't Know Where I'm Going" and "The Last Rose of Summer." There were encores demanded and graciously given.

While it had nothing to do with her singing, at the same time every woman in the audience, and the men, too, admired the wonderful gown Miss Hempel wore. It was of deep blue trimmed with gold and made by a modiste who was as much an artist in her line as Miss Hempel is in hers. A magnificent string of large pearls added to the effect.—Evening Herald, May 3.

HEMPEL DELIGHTS IN RICH PROGRAM

NOTED METROPOLITAN ARTIST IS BEST IN "SHADOW SONG" OF "DINORAH"

Frieda Hempel, prima donna soprano of the Metropolitan, touched the hearts of her Erie audience, aroused the artistic instincts of musician and layman alike, and awakened enthusiasm such as is seldom experienced here, in her concert last night in Park Opera House, the concluding number of the Artists' Course.

Every number of the interesting and varied program was but a vehicle for the expression of as many phases of her talent, her voice rich, lustrous, ample, her entire being vibrant with the music she so well expressed.

Singing as naturally as the birds, she proved her title to mistress of song in lyrics as well as ornate songs, the brilliance of the "Shadow Song," from "Dinorah," the rich and sympathetic tones of "Song My Mother Taught Me," "My Curly-Headed Baby," and the melody of Bellini's "Qui la Voce" issuing forth with equal ease and charm.

Miss Hempel opened her concert by singing, as is her custom, "The Star Spangled Banner."

If from the perfection of her work one number could be said to be better than another, that selection would be Meyerbeer's "Shadow Song," from "Dinorah," and the "Blue Danube," which Miss Hempel gave for encore afterward, was a close second.

finest in the world within a short time. In Barcelona there are many fine choral societies composed of working people, and some years ago these combined and had an enormous auditorium erected, called "The Palace of Catalan Music." All of the members pay a dollar a month for its support, and it is there that many great musical events take place. It is really quite a remarkable and unique thing for the people to found and support such an institution and shows what great lovers of music the Spanish people are.

In last month's Current Opinion an interesting article on Pablo Casals appeared, the headlines of which were "Is the Cello the Real King of String Instruments?" and "Pablo Casals, Its Leading Exponent, Ranks as the Greatest Living Interpretive Artist." In upholding his thesis the author wrote:

For centuries the violin has been considered supreme among string instruments. But in the last few years an artist has come to the fore whose accomplishments have gone far toward changing traditional beliefs. Wherever the cello is mentioned, people think of Casals; so unique is his position that his name is more inseparably connected with his instrument than that of any violinist since Paganini. It may be that he will occupy a parallel position in history with that of the "wizard," for, like him, he has demonstrated the technical and expressive possibilities of his instrument as none of his predecessors.

In view of this article it is interesting to note that Casares, a well known man of letters and Under Secretary of Foreign Affairs in Spain, published an appreciation of his friend Pablo Casals in the A B C, the leading Spanish daily paper, from which the writer of the article in Current Opinion might have drawn some interesting facts to uphold his point.

Casares went to the Conservatory of Madrid at the same time as Casals, and not long ago he heard Casals—quite by chance—for the first time in a great many years. It is the reminiscences of their youth which the music evoked that he records in this charming manner:

The first time that the new pupil touched the cello in class it produced among his fellow pupils a veritable furore. Before this it was the general belief that man is the inferior in the conflict with such a large instrument, and thus, when in the orchestra the violoncello taking the bass, attempted timidly to sing above the trebles, the public became agonized and could not breathe again until the danger was passed. From whence, then, had come this miracle, with rosy cheeks and animated countenance, who played the cello like a violin? Like a violin, playing runs without the least effort executing the most rapid scales, passages in octaves and thirds, arpeggios, double stops, harmonies—what a marvel! And then he composed interluding quartets, some of which were studied in the class.

The article ends in an eulogy which, when translated from that gracious Castilian idiom into our own tongue, has a somewhat hyperbolic flavor, but it is easy to gather from it in what regard his countrymen hold Casals:

The cellist today is indisputably the greatest concertist in the world, included in the comparison, the instrumentalists of all classes who enjoy universal fame. By his superb interpretation of musical ideas and forms, by his remarkable sense of proportion, which he has established in his inmost life and artistic expression, through the noble and persuasive tones of his music, through his vigor and



Apeda, N. Y.

PABLO CASALS.

OPINIONS OF THE PRESS

From the somewhat stately Handel songs, "Oh, Had I Jubal's Lyre," and "Come, Beloved," from "Atalanta," with which the program opened, Miss Hempel's progress through her program was a continuous ovation, and encores were demanded after every group. To the delight of the audience these were the old loved songs that never die, "The Last Rose of Summer," "Dixie" and others given an added beauty in her interpretations with rich and resonant voice. Other program numbers included Rimsky-Korsakoff's song of the "Rose and the Nightingale," Mendelssohn's "Wings of Song," Schubert's "Hark, Hark, the Lark," Brahms' "The Vain Suit" and Tautbert's "Bird Song," following which a double encore was given, "Dixie" and "I Don't Know Where I'm Going."

In "Home, Sweet Home," the final encore, charm of voice and personality of the singer added to the sentiment of the words and brought tears to many eyes.—Dispatch, May 3.

HEMPEL RECITAL BRILLIANT CLOSE OF ARTISTS' COURSE

The Artists' Course was brought to a triumphant close at Park Opera House last evening with the concert given by Frieda Hempel, one of the leading sopranos of the day and one of the brightest stars that shine in the Metropolitan Opera.

Her program was most satisfying, composed as it was entirely of popular classics, wide in range of style, and a wonderful medium for displaying her remarkable versatility. In the provinces where opportunity for choosing between several artists any evening is not granted, and where the audiences of necessity include few thoroughly versed musicians, it is unkind to minister to the enjoyment of the few when there are so many beautiful and uplifting compositions that will give the educational values desired and also the melodious qualities longed for by the music lover whose heart yearns for the beautiful in song, yet whose pursuit of music has not been so carried on as to include the intimate knowledge of the art required to completely appreciate what to the musician is so exquisite. Even these latter have been rebelling of late because of the overdoing of the heavy program.

Miss Hempel sang as her first number "The Star Spangled Banner," and if one might judge by its reception, the audience was in the state of some of the French troops to whom offer was made by a visiting artist to sing for them the "Marseillaise." "Oh, please no, we have heard it so often that we beg for something new." They would joy in singing the thrilling strains themselves, but when singers come from afar they would have another song.—Daily Times, May 3.

De Sales Artist-Pupil in Camp

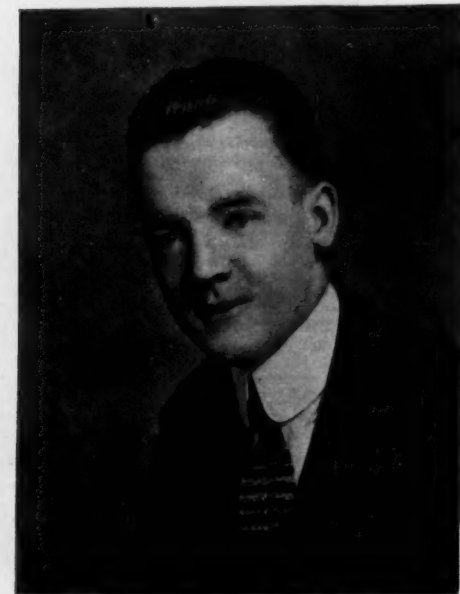
Berta Reviere, mezzo-soprano, a pupil of Regina de Sales, formerly of Paris and now teaching in New York at her new studio, 102 East Sixty-fourth street, sang recently for the boys at Camp Upton. That her work was thoroughly appreciated is shown by the notice of it which appeared in the camp organ, Trench and Camp:

Miss Reviere made such a decided success in her concerts at Camp Upton, where she sang to many hundreds of Uncle Sammy's boys, that she was requested to arrange an open-air concert for an entire battalion of quarantined men. Accordingly, fifteen hundred newly arrived men squatted on the ground surrounding a regimental bandstand, and Miss Reviere sang a long program, while Helen Desmond accompanied the accompaniments on a much-battered barracks piano, which twelve husky soldiers had carried over bodily for the concert. Applause in the form of cheers, whoops and whistling attested to the popularity of Miss Reviere's program.

Hand at Camp Lee

Chauncey C. Hand, manager of the Keystone Concert Series, Scranton, Pa., now in the service, is active in promoting musical events at Camp Lee. The following excerpt from the Scranton Republican of July 29 refers to this work:

Chauncey C. Hand, of this city, was in charge of the 138 men of District 5 of Scranton who went to Camp Lee on Friday evening. These young men were from the Central City, Green



CHAUNCEY C. HAND,
Manager of the Keystone Concert Series.

Ridge and Hill sections of Scranton. The many friends of Mr. Hand extend their best wishes and express the hope that he will soon return safely to Scranton after playing his part in the defeat of the Hun. Chauncey C. Hand has become very prominent in the past few years as the manager of the Keystone Concert Series, which has brought to this city some of the famous musical artists of the world. In this work he revealed enthusiasm, great energy, capacity and tactfulness, so that the events have proved uniformly successful. He will leave the promotion of this big musical movement in the hands of E. M. Kohnstamm, who has been an invaluable assistant to him, and Sadie Kaiser, the widely known soprano, who also has had experience in this line of work. In this connection, it is stated that the coming season will bring to Scranton the finest array of artists that has yet appeared in connection with the Keystone course. Mr. Hand is now devoting much thought to promoting musical events at Camp Lee for the entertainment of the men at the cantonment. In this work he will receive the co-operation of the leading musical managers and artists.

Echoes of Schumann-Heink's Red Cross Drive

In San Francisco, San Diego, Los Angeles, Pasadena and other Pacific Coast cities, Mme. Schumann-Heink was the big feature of the recent Red Cross drive, and by her speeches and her singing aroused her hearers to give without stint, even as this great diva, who has been called "the greatest mother in America," has given of herself and her possessions. From pages of newspaper appreciations devoted to her patriotism are culled the following characteristic excerpts:

At the Auditorium rally, Mme. Schumann-Heink, "one of the greatest mothers of them all," charmed the tremendous audience. Appearing before her audience with a four-starred service badge pinned on her breast, she awakened the greatest enthusiasm, and when she sang "When the Boys Come Home" a tumult of cheering swept the auditorium.

The audience, familiar with her singing, but for the first time hearing her make a speech, warmed to her words, and as she finished with the declaration that there is no sacrifice in giving for the Government or the Red Cross, and that if she had a thousand lives she would gladly give them all for the United States, ten thousand persons stood and yelled.—San Francisco Bulletin.

Presented to a cheering audience as "one of the greatest mothers of them all," Mme. Schumann-Heink sang three songs, and then voiced a brief but stirring appeal for the Red Cross. She had traveled across the continent to be present, and the audience showed its appreciation. As a parent she spoke in heart to heart fashion to the fathers and mothers of the boys already "over there" and to those whose boys and loved ones are yet to go. Her appeal had its effect, for soon after she concluded the clang of coin falling into the collection boxes could be heard from every part of the crowded auditorium.—San Francisco Call.

With thousands in attendance, the big Red Cross fete of the Pasadena chapter was held. Ernestine Schumann-Heink appeared at the sunset concert, giving a group of songs. Preceding the concert, she was tendered the keys of the city and presented with a parchment scroll setting forth the fact that she had been made a citizen of Pasadena. As today was Mme. Schumann-Heink's fifty-seventh birthday, she was presented with an enormous birthday cake six feet in diameter and three feet in height. It bore fifty-seven candles. As the famous singer stooped over the cake to blow out the candles, the top flew up and four little children stepped forth. They presented her with a bouquet of orchids.—Los Angeles Express-Tribune.

Of the many prima donnas whom the present generation has had occasion to admire and thrill over, Ernestine Schumann-Heink is the most popular with that vast army of the public who demand something more than mere voice in artists. For years she has been famous from coast to coast and from the Canadian line to the Gulf, and now at the zenith of her career, when she is singing more divinely than ever, she is turning her entire services over to the United States Government to use as it sees fit. Since this distinguished prima donna was last here she has been made "Col. Schumann-Heink," has sung in most of the cantonments and hospitals of the various camps and has given a fortune for the various camp funds, tobacco, small instruments, sweets, whatever the request may be. She has also provided for the families of a number of the boys whose remittances have not reached home in time or where these did not cover the expenses of increased family or unprovided for sickness.—Los Angeles Graphic.

Camp Fire Girls' Tribute to Miura

Wohelo, the magazine of the Camp Fire Girls, gives an interesting account of Tamaki Miura's singing for them recently in Central Park, New York. It read in part:

At three o'clock the band could be heard in the distance and soon the white clad sailors who made up the Navy Recruiting Band took their places. A little later every one's eyes were turned toward the two little girls who were walking slowly across the meadow. One was a little Japanese girl, dressed in a Japanese kimono and carrying a Japanese flag; the other was a blue bird, dressed in white and carrying an American flag. Behind them was a very beautiful lady of Japan, Tamaki Miura, who had honored the girls of New York by most graciously consenting to sing at their festival.

Mme. Miura is a member of the Chicago Grand Opera Company, and her beautiful soprano voice and the charm of her personality have made her a great favorite with every one who has had the pleasure of hearing her sing. Loud was the applause when she reached the grandstand. Another blue bird stepped up, and thanking Mme. Miura in the name of the girls of New York for being so kind as to sing for them, presented her with some very lovely red roses. . . . There were folkdances and drills—each girl there took some part in the program. And then Mme. Miura sang and every one on that great meadow listened breathlessly. Every one realized how very appropriate it was to have Mme. Miura take part in one of the first Girls' Day festivals in America. For Mme. Miura comes from the cherry blossom land, where Girls' Day is a great day of the year, and from where we borrowed the idea of a Girls' Day. Mme. Miura made every one catch the spirit of the festival and feel very happy and festive.

Mary Mansfield in Jacksonville

About two and a half years ago, Mary Mansfield went to Jacksonville, Fla., where she settled and established herself as a teacher, organist and choir director of the leading Episcopal church. Her class is increasing every season, and judging from her enrollment for next season, she will have a very busy time. In addition to teaching, Mme. Mansfield has appeared at a number of musical affairs, notably in March, 1917, in "Three Centuries of Prime Donne." In February, 1918, she gave songs of fourteen modern French composers at the Woman's Club. Mme. Mansfield has also sung in several of the Jacksonville churches on special occasions, including a more recent one on "Bastille Day," July 14, in Confederate Park, where she sang "La Marseillaise," accompanied by Berry's Band. The singer upon this occasion was congratulated by Mayor Martin.

Mme. Mansfield will have charge of the large vested choir of St. John's Episcopal Church next year and with her fine musicianship and great experience in church work she ought to do something to make the Jacksonville people "sit up and take notice."

"The Maid of the Mountains"

It is announced that the London musical success, "The Maid of the Mountains," which Elliot, Comstock & Gest are bringing over for next season, will go to the Casino Theatre, New York, instead of to the Century.

Gustav Ferrari, the composer, whose songs are heard so often on recital programs, will lead the music for "The Maid of the Mountains," as he did for "Chu Chin Chow." Mr. Ferrari is now in London, familiarizing himself with the score of the production.

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Bright Outlook for 1918-1919 Season—Behymer Optimistic—Fine List of Healy Artists—Greek Theatre Attractions—Honolulu to Have Chamber Music—Dow Pupils Active—Notes

San Francisco, Cal., July 29, 1918.
2644 Green Street. Phone West 3358.

L. E. Behymer, astute manager, business man, speaker, writer and philanthropist, was here last week for a day and a night prior to his departure for the East, where he will spend two months "looking up the managers and the artists." Also, no doubt, consulting with his operatic partner, Sparks Berry, anent the coming season. "Bee" was a little lame still as a result of the injury to his ankle received on the occasion of the Red Cross lawn fete and concert at the Busch Gardens in Pasadena some months ago. Running up and down hills for twelve or fourteen hours a day does not agree with our "Bee," who prefers to gather honey from the flowers on the fly. However, he has discarded the crutch and adopted the ubiquitous umbrella instead, and will use the same to rest on in dry weather and to get under in wet weather.

As to the coming season, he is optimistic, though not excessively so. War is war, and it is not so easy to sell musical artists at this time as it is in normal times, of course. However, things will be doing as usual, and the clubs are busy gathering subscriptions and selling course tickets, and the artists will no doubt have their tours in spite of the war and the bond drives.

And, speaking of managers, I have the story from a host of them, all trying to get their little piece of the Pacific Coast pie. Competition is certainly the rule and not the exception out here in this more or less "wild and woolly West" just now. And competition is no doubt a good thing—if the market will stand for it—which is a question that it is not altogether easy to answer. Personally, I fear that there is going to be some overloading this season and that some of the artists are going to be woefully disappointed. This Coast, as I have written many times before, will stand just so much and no more. It is a limited population with a limited bank account, and it is able—actually able—to support just so many concerts of the ordinary class of artists. Of course there is always room for one or two of the big artists, the drawing cards that will always get a full house under all conditions; but this has little bearing one way or the other on the smaller ones.

The smaller artists must depend upon the regular music lovers, not the sensation mongers, and the number of

music lovers is very limited. And so, I fear, there are going to be a great many small houses this season, and the artists, generally, are bound to be much disappointed. Behymer and Oppenheimer have a large list of artists; Healy has a large list; Mrs. Colbert has some, and some other managers will perhaps try to place a few who will not be managed by any of the regular local artists. Of this I cannot speak with any certainty. I have only heard rumors so far.

However, taken all in all, the list of concert offerings seems large. And I have often wondered what the Eastern managers would do in the case of a really large number of local managers starting up in business out here. Would they send some artists to each of the local managers without consulting each other at all, "and the devil take the hindmost"? It certainly seems so. But how long will the thing last? And how soon will the Eastern managers wake up to the fact that the Pacific Coast is limited as to its concert capacity? Nobody knows, but this season will teach us much, and perhaps, at the end of it the managers will be willing to take a leaf out of the book of the theatrical managers, who are, most of them, at daggers drawn, but who, nevertheless, consult each other as to their bookings, that being the only way to avoid absolute failure and ultimate bankruptcy.

Healy Artists

Frank W. Healy writes me from Tahoe and gives a lot of information about the coming season, but leaves me in doubt as to what is for publication and what is not. Therefore I will stay on the safe side and limit myself to giving the list of artists he announces. It is a good list. The Muratore coast business has been placed entirely in Healy's hands. He will give five concerts in the State. McCormack will be here for November 10 and 17, and Healy expects to shatter all previous business records, which would not be surprising, for McCormack is a prime favorite here, as he is everywhere. In October, Muratore gives his San Francisco concert, and in November, Ganz will be heard. Matzenauer will be here in December, Alda in March, Rosa Raisa and Giacomo Rimini in April, Stracciari in May. Mr. Healy also announces Max Rosen, violinist; Ethel Leginska, pianist; Gabrielle Gills, French soprano, Lillian Meagher, Irish girl protégée of Mrs. John McCormack and the only pupil of John McCormack. She will be assisted by Lester Donahue. Mr. Healy writes: "No one sings Irish ballads (so McCormack himself told me) like this Irish girl." Mary Garden, who was to have come in May, will go to France instead, and be here later. "You will notice," writes Mr. Healy, "that I give all artists thirty days' protection, thus assuring them the proper advertising and houses in keeping with their abil-

ity. All of my artists will play at least four dates for me personally."

"Len Cathedrales" at Greek Theatre

Jerome Uhl was the prominent musical feature of a production by Sarah Bernhardt and her company of "Les Cathedrales," by Eugene Morand, at the Greek Theatre, Berkeley, on July 25, for the benefit of France and Belgium. Mr. Uhl, who has recently come here from Los Angeles, where he spent about a year, appearing at all of the principal clubs thereabout, made a big hit with his singing of "Le Regiment de Sambre et Meuse" and several encores. His big, powerful and resonant voice stood out splendidly in this open-air theatre, and his manly and masterly manner won all hearts. He was accompanied by George McManus.

This play, a dramatic poem, which had had only one performance prior to this in America, though not a musical work, demands some mention here because of its intense beauty. There is no action, properly speaking, at all. All of the actors with the exception of one, who represents a French soldier—a role delightfully played by Lysiane Bernhardt—remain seated throughout the entire play. They represent the cathedrals of France—Mme. Bernhardt, the cathedral of Strasburg; the others the cathedrals of Notre Dame de Paris, of St. Pol-de-Leon, of Bourges, of Amiens and of Arles. The conception of the cathedral of Strasburg, all these years since the Franco-Prussian War, resting on soil conquered by the Germans, is wonderfully expressed, and was, on this occasion, splendidly portrayed by Mme. Bernhardt. The description of the German horrors and the suffering of this conquered cathedral, which seems an animate being, is stirring propaganda, and even those of the audience—and there must have been many who understood little of the spoken text—must have been thrilled by the spirit of it.

There was incidental music by the Players' Trio Club and Mrs. Fredrick Harvey sang "O! Paris," by Cesar Franck, as well as some traditional French songs during the performance.

"Orpheus" at Berkeley

Lois Patterson Wessitsh and Ruth St. Denis were the bright particular stars of the open air performance of Glück's "Orpheus," which was given at the Greek Theatre, Berkeley, on the evening of July 27 by Paul Steindorff, before a very large audience. Except for the principals this was an amateur performance, and, as such, deserves unstinted praise. The choruses were well done and the dancing of the girls and children of the ballet, under the supervision of Anita Peters Wright, was very pretty and

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artistic. Especial praise must be accorded Garnet Holme, stage director, for his efficient work.

The principals were, in addition to those already mentioned, Lydia Sturtevant as Orpheus who sang the part well, but appeared a bit uncertain of the music, and was heavy in her acting; and Anna Young, very attractive in the role of Amor. Lois Wessitsh showed her large operatic experience and held her audience with the beauty of her voice, her fine technical equipment and dignity, charm and poise of acting. Ruth St. Denis, as ever, scored a big success.

It must be said that this Greek Theatre, which I have found a great disappointment in daylight, is not so at night. The lighting is good, and the architectural beauties of the building much more striking than in the garish sunlight. There is also not the heat and glare that is so disagreeable by day until late in the afternoon when the sun sinks down behind a grove of eucalyptus trees. The effect at night of sudden darkness instead of a curtain is also excellent. At the end of the act the lights all go out simultaneously, and, as there is no reflected light, the actors can leave the stage unseen. It is unique and very impressive.

Chamber Music for Honolulu

Max Selinsky, the Russian violinist, has been in San Francisco for several weeks for the purpose of engaging players for a chamber music organization which he has organized in Honolulu. This organization is now complete and will consist of May Mukle, cello; Miss Clark, viola; Mrs. Ingalls, second violin, and, probably, Jessie Masson, piano. The officers of the organization, which is to be called the Philharmonic Society of Honolulu, are L. Tenney Peck, president; Stanley Livingston, secretary; Will Soper, treasurer. There are about fifty guarantors, all prominent in society circles. There will be a series of concerts at the Mission Memorial Hall, several concerts for children at the public schools, and two or three evenings for the benefit of the Red Cross as well as several popular recitals in downtown theatres of large seating capacity.

Mr. Selinsky is well known in this country, Australia, and New Zealand. He gave last year five big Red Cross concerts in Ottawa, Montreal and Toronto; three with Melba in Australia and three in New Zealand, one of them in favor of the Russian Poles. He was entertained by Melba at her home in Melbourne. He is the proud possessor of a silver cigarette case presented him in recognition of his services, by the 148th Overseas Battalion Canadian Expeditionary Forces, February 14, 1916. On his recent trip to America on the steamer "Kawi" he raised \$240 for the Red Cross from only seventy-two passengers.

Mr. Selinsky tells me that, accompanied by L. Tenney Peck, wife of the president of the Philharmonic Society, who is also the principal banker in Honolulu, he gave a recital there recently in which he played Japanese, Hawaiian and Chinese compositions. Especially notable, he says, are the Japanese compositions of Koscak Yamada. He also speaks enthusiastically of the sonata by our American composer, Daniel Gregory Mason.

Dow Pupils Active

Percy A. R. Dow received me graciously at his studio recently and told me something of his work. He is still active in spite of the summer season. Of his pupils during the past season, thirty-one have made public appearances, among them the "Hours of Song" series of recitals and the concerts of the Cecilia Choral Club, an organization of eighty women's voices in Oakland and Stockton. This club gave seven programs. Many of Mr. Dow's pupils fill paid choir positions. But with all this, it must be said that this popular and much sought after teacher takes his success quietly and maintains a poise and a dignity that are as rare as they are charming. From the newspaper correspondent's point of view, he is a bad man to interview, for he will not talk about himself, and hides his light under a bushel of modesty and reserve.

Notes

At the Cort Theatre a new musical comedy is soon to have its premiere. "Up in the Air" is the name of it, and the music, by Arthur M. Fournier, is excellent. The scene is laid in the Hotel Coronado, San Diego, which, I understand, the composer's home town.

It is stated that the supervisors have cut Organist Lemare's salary to \$6,000, which is all any wartime organist ought to receive. It is further rumored that Lemare has not accepted this cut, and he and Mayor Rolph are to have a powwow about it. As the mayor is in favor of \$10,000 or more, no doubt the organist will get nearly that sum.

H. I. Bennett, managing editor of the Pacific Coast Musical Review, now engaged in War Camp Community Service, was here for a few days last week to attend a convention of the community secretaries. He is stationed in Los Angeles.

Tina Lerner, pianist, is studying singing with Jean Criticos, who is summering in Berkeley.

Stanislaus Bem, cellist, has become a member of the faculty of the Jenkins School of Music, Oakland. He is a pupil of Casals.

Clarence Eddy is playing a splendid series of recitals three times a week at the Memorial Church, Stanford University. F. P.

TACOMANS ENJOY CHAUTAUQUA

Annual Event Brings Many Prominent Artists—40,000 Hear Thaviu's Exposition Band—Notes

Prominent among attractions for Tacoma music lovers the past week, the concert offerings presented by the annual Chautauqua have created unusual interest. There has been a constant demand for more music and better music at the Chautauqua, a fact well noted and acted upon by the management. The Chautauqua of 1918 brought noted artists to the Northwest. Delightfully varying the programs were the appearances of the Zedeler Symphonic Quintet, presenting interpretations from the old masters, with Emma Bruce Beck as soprano soloist; the Fenwick Newell Concert organization, Fenwick Newell, pupil of Radanovits, of Chicago, and Oscar Saenger, of New York,

director; the Treble Clef Club, under leadership of Jusie Rae Taylor, the Morrison-Smith Concert Company, with Alice Genevieve Smith, harpist. On the opening night, the Old Soldier Fiddlers, veterans of the Civil War, under leadership of Col. J. A. Pattee, drew a large attendance from Camp Lewis, and on "Music Day," July 29, a big audience at the Tacoma Bayview Stadium enjoyed the brilliant concert given by Thaviu's Exposition Band, the first appearance of the organization in the West since its engagement for the opening and closing of the San Francisco Exposition. Thaviu, the director, never had more appreciative listeners than the 40,000 Tacomans gathered at the Stadium. Assisting the band were a trio of grand opera singers: Mrs. Roger Cummings, soprano; M. Cavitore, baritone, and Signor Lavitt, lyric tenor.

Tacoma Notes

Marie Gashweiler, a well known piano teacher of the Northwest, has been reappointed director of the annual summer normal course in piano at the Aquinas Academy, Dominican Sisterhood.

A. L. Hubbard, Mrs. M. S. Kribs and Mrs. George Desmond were the vocalists assisting at a largely attended piano recital given by pupils of Robert Brown on Wednesday evening, July 17, at the Plymouth Congregational Church.

Returning recently from concert appearances in southern California, Mrs. van Dyke Tyler, the Tacoma pianist, will take up her work as accompanist for the Ladies' Musical Club chorus.

At the Temple of Music on Monday evening, July 29, a piano recital was given by pupils of Mrs. L. B. Cameron, of the Royal Academy of Music, London. K. M. K.

OAKLAND'S SEVENTH OPERA WEEK

Singers Appear for Advertising Club—Band Plays in Belgian Honor—Bernhardt at Orpheum—Musicians' Picnic—Notes

The special season of light opera which is running merrily at the Bishop Playhouse under the stage direction of Reginald Travers and musical direction of Harry Wood Brown, commenced its seventh week on Monday, July 22, with a very fine presentation of "The Mascot," one of the best known operas of Edmond Audran, the French composer. It is more than ten years since "The Mascot" was last heard in Oakland, its presentation at that time, by the Idora Park Opera Company, being under Manager Bishop's direction. The opera is drawing excellent houses this week, the notable cast of principals including Nellie Andrews, in the title role; Maude Goodwin, Ben Lodge, Rafael Brunetto, Tom Hayes and Oliver le Noir. Oakland has now had "The Mikado" (two weeks), "The Bells of Corneville," "Pinafore," "Patience," "The Bohemian Girl," and "The Mascot," and all of these operas have been well supported by a very efficient chorus of thirty-five good voices. The staging and costuming have been exceptionally pleasing. To Reginald Travers, stage director, college graduate, actor, and experienced man of many theatres, is much of the success of these operas due.

Several of the opera company's stars sang for the Advertising Club of the Chamber of Commerce at its last luncheon before vacation, on July 22. They were Lucy van de Mark, Marion Vecki, Maude Goodwin, Will S. Rainey, Robert Battison, and Rafael Brunetto. Mary Wood Brown accompanied.

In Honor of Belgian Independence

The Municipal Band gave its usual concert last Sunday afternoon, directed by Paul Steindorff, and in honor of the anniversary of Belgian independence, played "La Brabanconne," the Belgian national air, while the crowd stood, soldiers and sailors at salute. The soloist on this occasion was Anita Heymans. Progress is being made with the elaborate Edoff Memorial Bandstand, which is being erected near the site of the old one.

Sarah Bernhardt at Orpheum

A capacity house greeted Sarah Bernhardt on Monday afternoon, July 21, when she opened a special week's engagement, with daily matinees, headlining a bill of fine vaudeville. She seems to have lost little of her charm or art; in fact, her dramatic fire seems rather to have gained in intensity as she interpreted the little French war play, "The Field of Honor." "Camille" is the offering for the second part of the week.

Musicians' Union Holds Picnic

The musicians of San Francisco and the bay cities gathered in Shellmound Park on July 18, to celebrate their annual picnic. The festivities started with a parade headed by massed bands of 100 musicians. The concert program was under the direction of bandmasters C. H. Cassa, Paul Steindorff and E. G. Williams. It was announced that preparations were made to entertain 10,000 friends of the musicians.

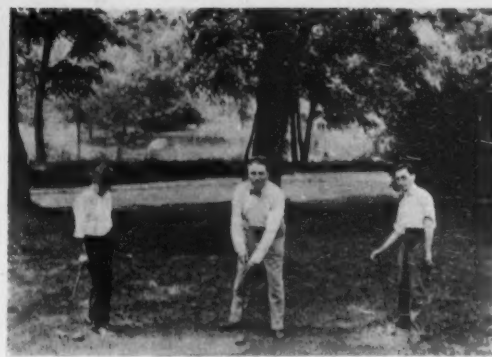
Notes

Reginald Travers, stage manager of the Bishop Theatre, founded the Players' Club of San Francisco. He is director of the Little Theatre over there, and stages the productions of the English Club at the University of California.

Yeoman Carroll Duaine Smith, tenor, was the special soloist at the First Presbyterian Church on Sunday evening last. The Temple Quartet also gave some fine numbers. Claire McClure, during the absence of Clarence Eddy, is organist and director of music.

The great war film, "Pershing's Crusaders," is being shown for another week at the Kinema. On Monday the boys of the Bethlehem Shipbuilding Company put on a special program of music, their own band playing selections. The Bethlehem Quartet also rendered vocal numbers.

Rudy Weidoff, champion saxophonist and popular jazz orchestra leader at Mare Island marine barracks, is about



A SCENE AT L. S. SAMOILOFF'S SUMMER HOME AT TWIN LAKES, CONN.

(Left to right): Maurice Nitke, violinist; Lazar S. Samoiloff, voice specialist, and L. S. Weiner, composer, coach and assistant at the Samoiloff studios, Carnegie Hall, New York, enjoying a game of croquet at the home of Mr. Samoiloff at Twin Lakes, Conn.

to leave the local naval station for duty at an Eastern naval base, it is said. Weidoff's solos with the U. S. Marine Band, of which he is premier saxophonist, always obtained for him repeated recalls.

Oakland music lovers are delighted to know that the celebrated French Symphony Orchestra of eighty-five pieces, will visit Oakland. The concert is to take place in the T. and D. Theatre under the management of Miss Z. W. Potter.

A benefit concert for Mrs. Peter Nelson was given at the Municipal Opera House on Sunday, July 21, under the management of Captain W. I. Day. Members of the Union Ironworks Band forfeited wages so that they might play at the concert. Mrs. Nelson and her young family having been tragically deprived of husband and father.

Every one is welcome at the Greek Theatre on Wednesday evenings during the summer season, to participate in community singing. On Thursday evenings meetings for instruction in community singing are being held under the direction of Milford Witts. No tickets of admission are required. E. A. T.

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It is not necessary to be a member of the society in order to obtain a hearing, nor is any expense attached to these performances to the composer or the artist.

Five concerts were given during the last season and plans for the concerts of the season of 1918-19 are now being formulated.

Any information regarding membership or the plans of the society, will be cheerfully given by its secretary, Mrs. M. Gobert, 4 West 130th Street, New York.

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Many advance orders for subscription seats have been received and to fill these applications without interfering with the privileges of present subscribers, who may wish additional seats or changes of location, the management requests the co-operation of the Philharmonic patrons by an early response to this notice. Requests for extra seats will be filled in the order of receipt at the expiration of the term for renewals, May 4th.

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ACROSS THE COUNTRY

Albany, N. Y.—Frederick Locke, formerly organist of the Cathedral of All Saints and now organist and master of choristers of St. Peter's Parish Church, Morristown, N. J., has been visiting in town. He was on his way to Lake George, where he will devote a month or six weeks to special study. Doris Barnett, a pupil of Godowsky, is also at Lake George, having left St. Agnes' School, where she was head of the music department. Miss Barnett will go to Washington in the autumn. Her successor at St. Agnes' has not yet been named.

Gertrude Watson gave a musicale at her villa at Pittsfield recently. The Oneota Quartet, May Mukle, cellist; Rebecca Clarke, viola; Walter D. Scraftford, violinist, and Miss Watson, pianist, also participated. The next rehearsal of the Berkshire Community Chorus, Dr. Frank Sill Rogers conducting, will occur in September. Dr. Rogers is now at Lyme, Conn., and from there will go to Jamestown, R. I.; York Harbor and Bailey Island, Me., returning to Albany the middle of September. Dr. Harold W. Thompson's organ recitals have attracted large audiences to the First Presbyterian Church. The K. of C. Octet and Margaret Ryan, soprano, gave a musicale at the K. of C. Home for Soldiers in Training at the Teachers' College. Those taking part were Stephen F. Moran, John J. Fogarty, Bernard W. Limberg, Joseph L. Feeney, Dennis B. Kinsley and Dr. M. P. Flattery. At an evening of music given by the French Club, piano and vocal solos were given by Mary Pagano, Virginia Cantwell, Mariette Fontana and Rosina Fontana. The Albany Choral Society, Frederick W. Kerner, conductor, will resume meetings in October. The Mendelssohn Club will have its first fall meeting in October and officers will be elected. The first concert of the season will take place in December, Dr. Rogers conducting. Regina L. Held, violinist, and Ruth Barrett, organist, were heard in recital at the Round Lake Auditorium. Marion Davison, who recently returned from a concert tour of the Atlantic camps and cantonments, gave a song recital at the summer home of Representative and Mrs. James S. Parker, at Salem, N. Y. A garden musicale was given at the home of Mrs. Justus Heustet, of Nassau, for members of various patriotic societies. Julia Newton Brooks, violinist, is engaged in war work in Washington. Word has been received of the arrival overseas of W. Stanley Hawkins, Y. M. C. A. war work song leader. George D. Elwell has been conducting several community sings in nearby places, including suburban towns. Helen Eberle, a pupil of Elizabeth Schroeder, has been engaged as soprano soloist of the First Methodist Church. Frederick W. Kerner will begin his duties as organist of St. John's Lutheran Church this fall, succeeding John Schilling. Mr. Kerner's successor at St. Paul's Lutheran Church has not yet been announced. J. Austin Springer will resume his "Memoirs of Music Masters" next season at the Mason School.

Frances Starr, the well known actress, recently entertained a party of Albany musical folk at her summer home near Diamond Point, Lake George. During the absence for the summer of Esther D. Keneston, Ada Keneston is at the organ at Grace Episcopal Church. The Albany Music Teachers' Association is planning an extensive program for the fall and winter. The Crescendo Club has just been organized under the direction of Helen M. Sperry, who also conducts the Harmony Orchestra. The members of the club are Florence Bender, Harriet Elley, Beth Farrell, Elizabeth Hall, Theodora Hayes, Helen Haynes, Edna Johnson, Marion Killen, Ethel Kawtenslager, Kathryn Lasch, Mary Marshall, Ruth Marshall, Edith McCoy, Frederica Tanley, Alison Tanley, Dorothy Rowland, Helen Rowland, Carolyn Schwartzman, Catherine Zell, Mildred Kinnicut, Ruth Sawyer and Lillian Sawyer. Grace Klugman Swartz sang the "Inflammatus" from "Stabat Mater," in the Round Lake Auditorium on August 4. The musical program was given under the direction of A. Y. Cornell.

The Oneota Quartet is playing a number of engagements before May Mukle, the cellist of the organization, goes to Honolulu to fill engagements. At present the organization is touring New England, making the trip by motor. Mr. and Mrs. J. Austin Springer have left on an extended motor trip through western New York, Pennsylvania and Ohio. They will pass some time in Cleveland, where Mr. Springer will meet James H. Rogers, the organist and composer. Next season Mr. Springer will present the complete Hebrew ritual by Rogers at the Temple Beth-Emeth. T. Frederick Candlyn, formerly organist of St. Paul's Church, has gone overseas with his company. Harry Alan Russell and Godfrey J. Smith are members of the Mendelssohn Club who have joined the summer colony at Lake George. Katherine Parvis is at the organ at the State Street Presbyterian Church during the absence of J. Austin Springer. Alys Michot, a favorite here, has signed a contract to sing at the Strand this winter. George D. Elwell is doing considerable leading at community sings in this section, Mrs. Elwell acting as accompanist. One of the favorites flashed on the screen on such occasions is Zo Elliott's "Long, Long Trail." This was particularly true at Delmar, where a chorus of 200 children gave the song with fine precision and good tone. Maude Whitman, the young daughter of Benjamin W. Whittam, orchestra leader and organist, is studying the cello with good results. She is also a promising young vocalist.

Boston, Mass.—(See letter on another page.)
Chicago, Ill.—(See letter on another page.)
Columbus, Ohio.—Two musicians who are sure to be warmly welcomed into the musical life and activities of Columbus are Glynn Morris, Welsh tenor, and his wife, Katherine Russell Morris, pianist. They are opening a studio on East Broad street, where they will teach voice and piano. It is also announced that Mr. Morris is available for concerts and oratorios, while Mrs. Morris will accept engagements for concerts and accompanying. In spite of the fact that the thermometer stood at 100, a large gathering of soldiers and civilians joined in the singing in

Memorial Hall at the fourth community sing, under the auspices of the Columbus War Camp Community Service. The Patriotic League Girls' Glee Club, Lillian Stocklin, director, scored a hit, as did also the Elks Chorus, directed by Willis Boulard, and the Knights of Columbus Choral Society, Isadore Leinheuser leading. The entire audience joined in the singing of one group of songs directed by Robert W. Roberts.

Louisville, Ky.—The first negro folksong festival in this city was heard on August 1 at Macaulay's Theatre by an audience which packed the hall from orchestra to roof. Directed by Azalia Hackley, of Chicago, a chorus of 300 sang negro spirituals and other characteristic songs in a manner which reflected great credit upon the leader, who in about ten days succeeded in giving those who participated remarkable training. The negro composers represented on the program were Harry T. Burleigh, Nickerson, R. N. Dett and Will Marion Cook. The only special soloist was Annie B. Mahan, contralto, who sang Burleigh's "Mammy" in a pleasing manner. On July 31 the summer school of the Louisville Conservatory of Music gave its final recital. The vocalists were Belva Jane French, Blanche Feuerlicht, Roberta Cole, Gaines Cropper, Miriam Seeger, Mysla Peck, Margaret McCulloch, Mary Elizabeth Carden, Vera Moore Lyon, Catherine Baker, Nell Espie, Marcella Williams, Sara Liebowitz, Mary Mottley and Vera Totten, all pupils of Cara Sapin, who, at the conclusion of the program, gave three numbers, accompanied by Frederick A. Cowles. Piano solos were rendered by Marcella Williams, Virginia Guess and Mrs. Cullen Richardson, pupils of Patrick O'Sullivan and Frederick Cowles.

Oakland, Cal.—(See "Music on the Pacific Slope.")
San Francisco, Cal.—(See "Music on the Pacific Slope.")

St. John, N. B.—There has been a dearth of musical events during the month of July, relieved, however, by the band concerts given in the different parks of the city, which have been much enjoyed. The City Cornet Band, Frank Waddington, director, and the Temple Band, under William Jones, have given the concerts. On July 4 the Temple Band, in honor of Independence Day, confined their program to American patriotic and other American airs, with the exception of the opening and closing numbers, "Oh, Canada," and "God Save the King." Under the auspices of the War Veterans' Association, a Chautauqua week was planned for August 3-9, with the performances to be held in tents on the Barracks Square and the programs to consist of operas, concerts, dramas and lectures.

PUCCINI PREMIERE FOR NEW YORK?

An Italian musical paper, Corriere di Milano, in its issue of July 10, has an article on the three new one-act operas of Puccini, which have just been finished, and makes the statement that their first presentation will probably take place at the Metropolitan Opera House, New York, shortly before New Year, the New York premiere to be followed on the next evening by the Italian premiere at the Teatro Costanzi, Rome. It is stated that Puccini will not come to New York for the premiere, but that an offer of a bonus of fifteen thousand dollars, in addition to the regular royalties, made by the Metropolitan for the privilege of the world's premiere, will probably be influential in procuring the honor for America. The further statement is made that Moranzoni, the Metropolitan conductor, would go to Italy, accompanied by a stage manager, to study the new works, "Il Tabarro," "Suor Angelica" and "Gianni Schicchi," with their composer, who is at his summer home in Viareggio. In addition, the assignment of some of the principal roles to certain Metropolitan artists is announced.

There appears to be a little truth and a good deal of romancing in this story. Inquiry at the Metropolitan resulted in the statement that, while it is very likely that the new Puccini works will be given there next season, the definite contract for their production has not been made, nor has any bonus been offered for the privilege of first presenting them. It is further stated that in no case will the casts be assigned until General Manager Gatti-Casazza and his conductor have had an opportunity of examining the scores of the works. The one fact supporting the article in the Corriere di Milano is the departure of Conductor Moranzoni, of the Metropolitan, for Europe, although he left ostensibly on personal business.

Yvonne de Tréville in Inaugural Concert

The first of the concerts to be given for the Aqueduct Guards took place Saturday evening, August 10 at Scarsdale, N. Y., with Viola Allen as chairman of the entertainment committee. Yvonne de Tréville returned from a short automobile trip along the sound, in order to sing first for the enlisted men at Governor's Island on Thursday, and for the Aqueduct Guards on Saturday evening. At both concerts Mlle. de Tréville sang various selections in French, Italian and English, including Fay Foster's "The Americans Come," accompanied by the composer. As encores the soldiers requested "La Marseillaise" and "La Brabançonne."

Stracciari Recovered

Word comes from Long Branch, N. J., the summer home of the Italian baritone, Riccardo Stracciari, that he has fully recovered from the illness, which came upon him after his first few concerts, early last spring. Stracciari had declined a number of concerts, offered for next fall and caused his cross-continental and Pacific Coast tours to be postponed until next spring, as his physician did not promise such a speedy and complete recovery. He has now gladly consented to sing on Friday, August 23, at the new Monmouth Hotel, Spring Lake, N. J., for that city's branch of the Red Cross. Vera Barstow has volunteered to participate in the same program.

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 Bowes, Charles, Newport, R. I.
 Breckin, Elias, Blue Hill, Me.
 Breneman, Karl, Waynesboro, Pa.
 Bristol, Dr. F. E., Harrison, Me.
 Brown, Eddy, Lake Okeola Inn, Jefferson Valley, N. Y.
 Brown, Mary Houghton, Rockford, Ill.
 Buckley, Margaret, Ocean Park, Cal.
 Butler, Harold L., Estes Park, Colo.
 Buzzi-Pecchia, A., Long Branch, N. J.
C CALLENDAR, Mary R., Stonington, Conn.
 Campanini, Cleofonte, Mt. Kineo Woods, N. Me.
 Carlson, Mrs. C. J., Crystal Bay, Minn.
 Carpenter, E. L., Nantucket, Mass.
 Carpi, Fernando, Springlake Beach, N. J.
 Carri, F. H., Nantucket, Mass.
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 Crumbaugh, Helen E., Hamilton, Mo.
 Curci, Mario, Pine Hill, Catskill Mountains
D DAHL, H. S., Esmond, N. Dak.
 Dambmann, Emma A., Shelter Harbor, Westerly, R. I.
 Danielson, J. S., Saratoga Springs, N. Y.
 Davis, Annie Louise, Mattapan, Mass.
 Dawley, Eula, Bar Harbor, Me.
 De Luca, Giuseppe, Paris, Tex.
 De Bruyn, Roger, Belmar, N. J.
 De Luca, Giuseppe, Long Branch, N. J.
 De Piña, Mercedes, Belmar, N. J.
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 Fischer, Adelaide, Lake Quebec, Canada, N. Y.
 Fischer, Elsa, Stamford, N. Y.
 Fiquet, Carl, Oscawana Lake House, Peekskill, N. Y.
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 Gentile, Alice, Port Washington, N. Y.
 Gescheidt, Adelaide, Lake Tarleton Club, Pike, N. H.
 Given, Thelma, Lake George, N. Y.
 Goldsmid, Flora, Forest Park, Pa.
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 Heyward, Lillian, Pocahontas, Va.
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 Hoff, Anton, Schrono Lake, N. Y.
 Hoffmann, Jacques, Lakeport, N. H.
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 Hofmann, Josef, Northampton, N. Y.
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 Koemenich, Louis, Randolph, N. H.
 Kortschak, Hugo, Pittsfield, Mass.
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Newfarmer, Lexie T., Pocono Manor, Pa.
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 Ray, Ruth, Lake George, N. Y.
 Reed, Mrs. W. G., Gloucester, Mass.
 Richling, Louis, Arverne, L. I.
 Riegger, Neira, Perry, N. Y.
 Riesberg, F. W., Norwich, N. Y.
 Roberts, Kline L., Ludington, Mich.
 Rogers, Francis, Southampton, L. I.
 Rogers, Mrs. F. Adele, Stran Beach, Conn.
 Romero, Miss J., Lake George, N. Y.
 Rosen, Max, Lake Placid, N. Y.
 Rosenbaum, Hulda L., Mountain Lakes, N. J.
 Rothwell, W. H., Lake George, N. Y.
 Ruemmel, Alice, Tannersville, N. Y.
 Rybner, Dr. Cornelius, White Mountains, N. H.

S AND, Albert, Bar Harbor, Me.
 Sandby, Herman, Long's Peak, P. O. Estes Park, Colo.
 Schroeder, Theodore A., MacDonough, N. Y.
 Scott, John Prindle, Schrono Lake, N. Y.
 Seagle, Oscar, Lake George, N. Y.
 Seidel, Toscha, Lake Beulah, Wis.
 Shattuck, Arthur, Atlantic City, N. J.
 Sherman, Estelle, Okmulgee, Okla.
 Shultz, Harry E., Baltimore, Md.
 Sievelling, Martinus, Cairo, N. Y.
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 Smith, Ethelynde, Pryor, Okla.
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 Sokoloff, Nicolas, Wading River, L. I.
 Sorrentino, Umberto, Amityville, L. I.
 Sparks, Lenora, Wequetonasing, Mich.
 Spencer, Allen, Lake Placid, N. Y.
 Spencer, Eleanor, Elizabethtown, N. Y.
 Spiering, Theodore, Winsted, Conn.
 Stanley, Helen, Atlantic City, N. J.
 Stern, Mrs. Horace, Ramapo Mts., N. Y.
 Sternfeld, Hattie, Bradley Beach, N. J.
 Stillman, Louis, Seal Harbor, Me.
 Stokowski, Leopold, Long Branch, N. J.
 Stracchini, Riccardo, Waco, Tex.
 Strickland, Lily T., Grand Lake, Colo.
 Stultz, Walter Allen, Grand Lake, Colo.
 Sundelius, Marie, Harrison, Me.
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 Thurbay, Emma, Fenwick, Saybrook Point, Conn.
 Todd, Marie L., Goshen, N. Y.
 Torpadie, Greta, Seal Harbor, Me.
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 Treumann, E. E., Shohola, Pike Co., Pa.
 Truette, Everett E., Greenville, Me.
 Tucker, Brycon, Maille's Bay, Vt.
 Tucker, William, Rockville Centre, L. I.

V ALERI, Della, Neponsit, L. I.
 Varrichko, Sacha, Edgemoor, L. I.
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 Wild, Harrison M., Chicago, Ill.
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 Williams, Mrs. Nina Rathison, Rogers Park, Chicago, Ill.
 Wilson, Molly Byerly, Oxford, Pa.
 Wilson, Raymond, Bryant's Pond, Me.
 Wiske, C. Mortimer, Darien, Conn.
 Witherspoon, Florence Hinkle, Darien, Conn.
 Wood, Elizabeth, Perry, N. Y.
 Wycoff, Eva E., Ashland, Wis.

Y OST, Gaylord, Fayette, Ohio
 Young, Lott, Whitney Point, N. Y.
 Ysaie, Eugen, Manhattan Beach, N. Y.

Z IMBALIST, Efreem, Fishers Island, Conn.

Adolph Lewisohn Joins Music Optimists

The following letter from Adolph Lewisohn, the well known patron of music, was received by Mana Zucca, founder and president of the American Music Optimists:

July 29, 1918.
 Dear Miss Zucca:
 Enclosed find check for five dollars to cover membership in the American Music Optimists.
 Wishing you continued success in your splendid work, I remain, with kindest regards,
 Yours very truly,
 (Signed) ADOLPH LEWISOHN.

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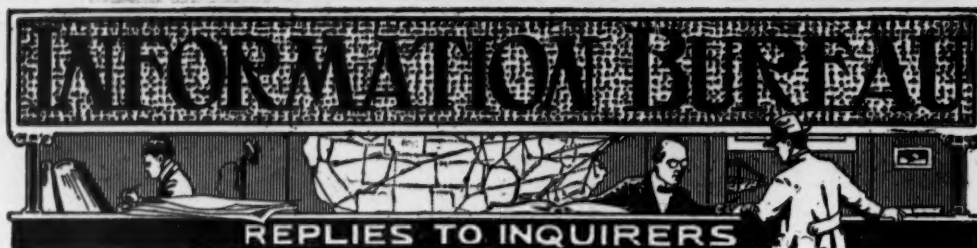
Information Bureau OF THE MUSICAL COURIER

This department, which has been in successful operation for the past year, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of THE MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed Information Bureau, Musical Courier 427 Fifth Avenue, New York, N. Y.



[The Musical Courier Information Bureau is well on in its second year of usefulness, its continued service being justified by the many letters of inquiry received and answered. That the bureau has been of assistance is evidenced by the letters of thanks and appreciation received. The service of the bureau is free to our readers, and we request any one wishing information upon musical questions to write to us. Many letters are answered by mail, but inquiries of general interest will be answered through the Information Bureau, with the names of the inquirers omitted. Inquiries will be answered as soon as possible, but there is sometimes unavoidable delay in order to look up data and verify facts.—Editor's Note.]

Value of Violins

1. "I have a very old violin, and have been advised that you could tell me something of the value, as I am anxious to sell it and would like to get your advice. It has this name and date in it: 'Antonius Stradivarius Cremonensis, Faciebat Anno 1729.' I shall be grateful if you will advise me as to the value and who would be likely to buy."

2. "I have a very fine old Stradivarius violin, date of 1713. Will you please advise me as to what I could get for the violin?"

3. "I am writing you in regard to an old Stradivarius violin. I want to know if they are of any great value, and if so, what would it be? This is on the inside: 'Antonius Stradivarius Cremonensis, Faciebat Anno 1736.' We tried to trace the violin back, but could only get as far as forty-two years ago."

By a curious chance the three inquiries about violins reached the Information Bureau on the same day, from widely separated parts of the United States.

The facsimile of the maker's name that is before the writer is Antonius Stradivarius Cremonensis, Faciebat Anno 1719. The first letter s in Cremonensis should be the old fashioned one, like f.

It was in 1690 that Stradivari dropped the Amati model and adopted one of his own, "which he followed carefully for ten years, and more or less during his entire career thereafter." At the end of these ten years, that is, in 1700, he began what is generally alluded to as the "Golden" period, because for the next twenty years he produced so many beautiful instruments. The violin dated 1713 is therefore included in that period, and was made when he was nearly seventy years old. It is thought by many judges that he reached the height of his power in 1720, although he continued to make violins up to 1737, the year of his death.

The acknowledged authority on violins in this country is Rudolph Wurlitzer, Cincinnati, Ohio. If you will write to him, you will probably obtain an opinion as to the value of the instruments you possess. In writing, it would be well to give descriptions of the violins, as there are so many slight variations of color, measurements, etc., that take away or add to the value.

"Il Barbiere di Siviglia"

"Can you inform me if there was an opera called 'Il Barbiere di Siviglia' before or after the one by Rossini? Some one told me that there were two of the same name, although I never heard of it before."

Yes, there was an opera "Il Barbiere di Siviglia," written about 1780 by Paisiello (1747-1815). He was a favorite composer of his time and this opera was so popular that when Rossini (1792-1868) wrote his, the Romans "resented the impertinence of the upstart Rossini in venturing to borrow a subject which had already been treated by the older master." However, the public soon recovered from the shock, and "Il Barbiere" is one of the very few of Rossini's works which have survived to the present day. Paisiello's work was revived as historically interesting a few seasons ago in Italy, if the writer is not mistaken, at the time of the centennial of Rossini's "Barbiere."

Who Should Play Harp?

"Do you consider the prospects for a professional career for a man harpist to be equally as great as those for a woman? Or is the harp essentially a woman's instrument? I would appreciate it also if you would give me the names of several reliable harp teachers who reside in or near New York City."

In certain ways the harp seems more suited for women players than for men. This may possibly be on account of its having been the fashionable instrument for women many years ago, when the harp was considered suitable for the drawing room, all young women of fashion learning to play as one of the necessary accomplishments in their education.

Later, music became a serious study, whatever instrument was played, so that the harp came to be played both by men and women in public, and there have been many celebrated players of both sexes. In many of the large orchestras women are now engaged as harpists and have been for a long time. It would seem, however, that there was just as good a prospect for men as professional harpists as for women. There are teachers of harp in New York City, among them being Stefano di Stefano, Alfred Kastner, Carlos Salzedo, Mildred Dilling and Annie Louise David.

Will Some Physician Explain?

"A friend of mine recently wrote me of a singular accident sustained by an acquaintance of his, a Frenchman and a musician of some prominence, who had been

with the French Army since the beginning of the war. It seems that he was seriously injured about the head by shell fragments. After a sojourn in a hospital he recovered and rejoined his regiment. The queer part of his recovery is this, however, that, while he apparently suffered in no other respect, he found that he had entirely lost his ability to read musical notation, which he read at sight before his injury. I believe an explanation of this singular fact would be interesting, if you can supply one. He can read everything but music."

The opinion of some of the leading physicians of New York City has been asked, but there seems to be such a difference in the explanations received that one is left in about the same position as in the beginning.

One says that some slight damage has been done to an almost infinitesimal spot in the brain; another laughs and says the man will recover; still another believes the injury permanent; while yet another would have to examine the subject carefully before expressing any opinion on so peculiar a case.

Can any one explain it?

Hymn Tunes for Soldiers

In a recent issue of the MUSICAL COURIER there was an inquiry as to whether the soldiers sing hymns at the Sunday service. At the present time it is possible to give further suggestions as to good church music for soldiers and sailors. Carl Fischer has recently published "The Christian Church Year in Choral," by C. A. Pfaticher. This book has been reviewed by Louis C. Elson in his usual interesting manner, and he thinks it should prove an "inspiration in the church music of other days."

Mr. Elson says:

The book gives seventy-five of the old chorales which may be considered the treasures of the old church music. They are in four-part harmony, very simple and dignified and suitable to be sung by large masses of voices. But the point which makes them useful in camp lies in the fact that they are also published for brass quartet, making them especially suitable for outdoor music.

One cannot exaggerate the loftiness of such chorales when performed by a choir of trombones. Those who have heard them thus given in Bethlehem, Pa., at the festivals of the Bach Choir in that city, can testify to their wonderful power. The Moravians have made use of such brass combinations in their religious services for a couple of centuries, and Benjamin Franklin, Washington and others heard them in Revolutionary days.

Often these chorales were built upon well known folksongs. There

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was one such chorale, used four times in Bach's "Passion Music," which was made from a popular song by Hassler, beginning—

"My mind is all distracted,
My heart has gone astray,
All for a pretty maiden
I chanced to meet one day."

and this, with enriched harmony, became "Oh, Sacred Head, Now Wounded," and is found in the present volume.

We need not discard this little volume because of the old German composers who assisted the chorale, for this kind of music was the very beginning of religious liberty. In the Catholic church it voiced the demand of the people to participate in the singing; in the Netherlands, in Sweden and in France nothing was more identified with the cause of freedom than the religious chorale, and to hear the brasses sonorously give forth the dignified harmonies of such chorales on a Sunday morning would be an inspiration to many of the boys in camp.

Pearl Adams Sings in Rochester

Pearl Adams, the New York soprano, who is spending her vacation in Rochester, her home place, was heard in a successful recital in that city at Convention Hall recently.

Miss Adams sang several interesting groups, including a lullaby composed by herself. She was in good voice and delighted the large audience with her artistic work. Coral Baker, a sister, accompanied at the piano.

Previous to the concert, the Rochester Herald devoted some space to a sketch of her career.

"Miss Adams passed two years in Paris, where she was coached by Frederick Ponsot, the successor of Mme. Marchesi. On her return to America, her art had assumed dramatic proportions. Her command of four modern languages opens to her the entire literature of song and opera, and in both fields she has had much experience."

Caroline Curtiss, Soprano

Caroline Curtiss is a soprano who is not yet out of her teens, and she possesses the charm of youth and the spontaneity of a radiant personality. She has been a short time before the public, but has been unusually successful. This, perhaps, was due to the careful training which Miss Curtiss has enjoyed since childhood.

At the age of five she appeared in concert at Jamestown, N. Y., her birthplace, and attracted the attention of a



CAROLINE CURTISS,
Soprano.

noted critic, who recorded that she sang "clearly, sweetly and with great expression, showing decided musical talent."

Two of the most famous musicians in the world gave Miss Curtiss their approval. Shortly before her graduation from school, she sang for Emma Calvé, who expressed the greatest enthusiasm over her voice and predicted a brilliant future for the young singer. Not so long ago, Ysaye, the great Belgian violinist and conductor, heard her. When she had finished, he sprang from his chair, kissed her upon the forehead and exclaimed, "My child! You have the God-gift!"

Miss Curtiss will appear in concert this season, under the management of R. E. Johnston.

Rialto and Rivoli Music

The Rivoli Orchestra, conducted by Erno Rapée played Saint-Saëns' "Danse Macabre" as the overture at The Rivoli last week. In honor of "British Festival Week," Wagner's "Rule Britannia" was played as a prelude to "Britain's Far Flung Battle Line," the remarkable war pictures which held the place of honor on the program. Gladys Rice sings "Listen to the Mocking Bird," and Greek Evans, baritone, a new ballad. Prof. Firmin Swinnen performs Pelletier's finale in C minor as his organ solo.

At the Rialto the orchestra, led by Hugo Riesenfeld, plays the second and final movements of Tchaikovsky's fourth symphony and selections from "Going Up" are given as an added number. Annie Rosner's charming soprano voice is heard in Helmund's "Magic Song" and Count Lorrie Grimaldi, basso, and A. Fornari, baritone, sing the duet "Sound the Trumpet's Warning" from "I Puritani." Arthur Depew gives the march from "Naaman" (Costa) as an organ solo.

Gertrude Waixel at Bound Brook

Gertrude Waixel, the daughter of the late Julia Waixel, is spending the summer at Bound Brook, N. J.

Elsie Baker Discusses Melody

Elsie Baker, contralto, is another product of "American training without foreign influence." She sang her first solo date at the age of fifteen and at the age of seventeen, at a salary of \$400, she was soloist at the First Presbyterian Church in Germantown, Pa. Two years later she was getting \$600 at the Bethlehem Presbyterian Church, where she sang with Florence Hinkle.

Coming to New York, the contralto first sang at the Old Madison Avenue Reformed Church, at Fifty-seventh street. From there she became the contralto soloist at the Church of the Pilgrims, singing with Lambert Murphy and Olive Kline, remaining until the spring of 1917, and now is the soloist of St. Paul's, at Eighty-sixth street and West End avenue.

Miss Baker is gifted with one of those rarities of the musical world, a natural contralto voice of fine resonance and wide range, which has created a great demand for her both in concert and oratorio work. During the past five years she has won widespread recognition and admiration for her talking machine work, of which over fifty solo records are well known.

In the following paragraphs Miss Baker expresses her opinion on the important part which melody plays in song and opera:

"Melody is the hidden soul of harmony," Milton tells us, and it is that which conveys the meaning of music's golden tongue.

"The melody of a song ought to convey as much meaning as the poem itself, and can be made to do so providing the singer has the proper conception of revealing its full value. A singer who is able to bring out the value of the melody can give the audience the message of the song as well, if not better, than through the words of the poem itself. The intelligent singer makes melody stand out like a glowing and vivid picture.

"No longer believing it the essential part of song, modernists and futurists are sacrificing the old conception of melody, thereby losing themselves in intricate harmonizations that have little meaning to the layman. After all, it is for the people as a whole that art is, or should be, produced, not only for the student and experienced artist. If only a few can understand and appreciate a thing, whether it be a song or something more material, is that thing going to live? History has not proven it so. The measure of the greatness of a work can usually be judged, not only by the breadth of its appeal, but by the length of its life.

"Here, then, we turn to the old folksongs, which, standing the test of years, have endured and even enhanced in beauty. Why? Because they are melodious, spontaneous, simple and appealing, unlike many of the complicated modern compositions which cannot be understood without musical instruction and training.

"Do not misunderstand me. I am not discouraging the study of music, or encouraging lazy minds. A state of lethargy and apathy is demoralizing, particularly in fields of art and music. I realize that we learn to appreciate to a greater degree by technical knowledge, and that knowl-

edge enables us to grasp and assimilate deeper, broader and more subtle things than the undeveloped mind can grasp.

"Melody is the foundation for popular success both in song and opera. This has been proven by the greatest artistic institution in the world—the Metropolitan Opera House. The most popular operas in all languages have been the most melodious, and the greatest number of performances have been by the melodists—Puccini, Verdi, Wagner, Gounod and Bizet. The people crowd the opera house to the doors whenever these operas are given, proving their thirst for melody. They cry for it, and yet composers hesitate because they have not the courage to admit that the modern futuristic compositions are a pose.

"The general public wants that which appeals to the senses and emotions, simple, melodious music, and I think that young singers and composers ought to start a propaganda for simple, sincere tunes, free from intricacy and complication, and in so doing they will be advancing the cause and purpose of music."

Klaire Dowsey Sings at Stadium Concert

On Monday evening, August 5, Klaire Dowsey, a young and talented soprano, was one of the soloists at the New York Stadium concert, Arnold Volpe, conductor. Her selection, "Ritorna Vincitor," from "Aida," was artistically sung, displaying a voice of unusual quality. Her success was immediate, and as an encore she rendered Gounod's "Ave Maria," with violin and harp accompaniment. Miss Dowsey is booked for many appearances this fall.

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Soder-Hueck Singers in Service

Of the four young men singers, all trained in the Soder-Hueck studios and familiarly known as the "Soder-Hueck male quartet," three are now in the army. Walter Heckman, first tenor, is already in France; George Reimherr, second tenor, at Camp Upton; and Walter Wagstaff, baritone, training for the aviation service at Paris, S. C. Gustav Brasch, the bass, is not subject to service, being over the draft age and having a dependent family.

Walter Heckman, who has been singing in opera and concert in South America for the last two years with unvarying success, came back specially to join the service, saying to his teacher, Mme. Soder-Hueck, "I simply had to come back to enlist. I could not stand it any longer. Believe me, after this war there will be two classes of



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men—the man who went and the man who stayed at home. I want to belong to the former."

Mr. Heckman has been making splendid progress in the aviation camp at Paris, S. C. In a recent letter from there to Mme. Soder-Hueck he said: "At last I have finished school and am no longer one of the common herd of recruits. I was one of the five highest men to graduate from school, for which reason I was assigned to non-commissioned officers' school as corporal-instructor, starting today. I am very pleased, except for the fact that it may be some little time before I can go to France. I certainly regret that I am not stationed near enough to you to permit keeping my voice in trim. However, the nature of my present work is such that it would be almost impossible for any one to remain in voice."

Mme. Neissen-Stone in White Mountains

Matja Niessen-Stone, the well known vocal teacher of New York, is spending the month of August at the Mount Washington Hotel, Bretton Woods, White Mountains, N. H. Mme. Stone spends considerable time playing golf and writes that she is becoming quite an expert at the game.

During the month of September she will be the guest of her artist-pupil, Margaret Namara, at her lovely home at Great Neck, L. I. Mme. Namara was recently engaged by the Chicago Opera Association.

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